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# The Modern Language Journal

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## THE DUAL ASPECT OF LANGUAGE\*

**A**DRESSING Language Teachers on the subject of Language may appear superfluous, as inept as "carrying coal to Newcastle." Yet, since Language as such is kinetic, in flux, it is ever new and interesting and offers peculiar problems. From the fact that we study it as an *object*, although it is not an object in itself, it must not be assumed that we know it in its entirety, we know it only in certain phases and functions. It is a truism that the most common objects are least understood by those who daily use them, since they are taken for granted. Among the instruments used by man, Language is the most common and probably the least understood. Its real nature is as little inquired into even by those who give language instruction as some recondite subject beyond the sphere of our interests. Goethe once remarked: The public is more interested in the *subject* of a work of Art than in the *mode of its production*. The statement applies as much to the topic of Language which in itself is a work of individual creation, as to a work of Art.

Viewing either a work of Art or Language from its most evident form, its external side, must lead to a biased opinion about either.

## WHAT IS LANGUAGE?

There is a host of definitions. I shall not recite them here, but refer to a few mostly in use: Language is expression in words; expression of thought; an index of intelligence of the people; grammar; writing; a social function; thinking aloud; a system of symbols; a vehicle of expression; etc. All such definitions are true in part only; i.e., if we take them as they stand and do not conclude that they are otherwise qualified. They are too narrow; most of them refer only to the external side of Language or to its effects and

\* Read before the Educational Conference, Bucknell University, Nov. 12, 1927.

uses. It is certain that the function or the use of a thing does not tell us anything about its nature. Language, therefore, must be considered not only from the "subject" side, or with regard to its functional or even its formal character, but also with respect to its inner side, its causation.

#### A WORKING DEFINITION

Since we are accustomed to defining and delimiting our concepts so as to aid our understanding, we may employ the following as a working definition: *Language is self-expression*, but, mark you, not the only means used by individuals. Nor is this self-expression confined to words; for a "purely" verbal *Language* does not exist. *Language* is an action and not an object like, e.g., the human body. And although we use the phraseology pertaining to a body, and speak of the "life" of *Language*, or its "growth" and its "decay," strictly speaking these terms are not applicable to an action. Through this action man not only *realizes* himself but he also *reveals* himself to his fellows. The real nature of *Language* lies in the nature of man, although it is not denied that he is influenced and acted upon from without; but in his speech activity man is *himself*. Thus his speech has a duality, i.e., it has an *inner side* as well as an *outer side*. The former is less in evidence, though it is rich, variegated, ever mobile, while the latter is most in evidence in its auditive phonetic forms, forms which man acquires and uses as an instrument or a code for the embodiment of so much of the inner thought life as is found necessary or opportune. The very word "form" suggests something, fixed or circumscribed. In fact it is the *formal* side of *Language* with its grammar and syntax which we most assiduously cultivate in study and use. Hence it has a sanctity, not merely a sanction, and its correct employ marks us off as either good, bad or indifferent speakers.

#### THE INDIVIDUAL AND HIS SUBJECTIVE SIDE

Our definition, with *self-expression* as the key word, suggests that we look at this "self" that activates and initiates his speech movements. We call him an individual, an Ego. What is his nature? Notwithstanding all our present knowledge of him, he is an enigma, not only to his observers but also to himself. All psychological studies with regard to him are only "phenomenological" and as such

are useful and illuminating, and explain much but *not all* there is to him. For one thing, the individual is HIMSELF; and never another is exactly like him. Engulfed by a myriad objects, he sees himself only with relation to them. He sees them with his own eyes, in his own way, hence the world is to him as he sees it. Every sense impression that enters through the gateway of the senses he transmutes and fills with meaning and with the glow or warmth of his affective-emotional being, which is a purely subjective process. His concepts always have this subjective quality, and the world, the *inner world* he builds out of them is the only world he knows. In it he lives and moves and commands as monarch supreme. He establishes his contacts and relationships on the basis of his experiences by trial and error processes, etc., which in turn make up the fund of available material we call knowledge. And out of the relationships he builds his concept of things as they seem to him, his "*Weltanschauung*." He is what the word denotes: an *in-dividuum* undivided, unique, a "*homo sui generis*," polychrome, a variable who enriches his world with every daily experience; that is why he is an enigma to himself and others.

Through his interaction with others he that "IS" an individual, "*BECOMES*" a *personality*, which is really more than the word originally denotes: *per-sona*, one that is known through or by his voice, or speech. We say a personality is weak or strong. The toil and moil of this interaction among men leaves its definite marks or grooves upon him, and the ensemble of these we call "*character*." And yet often these outward marks do not reveal the true or inner surging, vibrating and pulsating elements within him. It has been aptly said: "The Individual is like a harp which resounds only when its strings are touched." The hand that plucks these strings may evoke untold and majestic harmonies, or it may send out distracting dissonance.

#### THE INDIVIDUAL AND HIS RELATION TO SPEECH

Among the means by which the individual establishes his contacts and relationships with his fellows in the social group we may mention: Art, Religion, Philosophy and Language. This does not mean, necessarily, that the processes are abstract, for his adjustment is for his own end, subjective. Language is the most essential and useful among these means.

The fact that language is an acquired habit proves that it is not given to him from without. Man merely uses the symbols in vogue in his environment, if the latter were changed he would be obliged to acquire the use of the symbols acceptable there, for communication is essential to his social life. Intelligence, therefore, makes him employ the symbols which experience teaches him to be useful and indispensable. Such symbols, for the most part, auditory, some visual, are principally *affective* and secondarily *auditory conventional*. Both appear together, a fact that is mostly ignored even by those who should know this. These two appear in blended form. Let me repeat: *the affective-emotional elements actually are the primary, elementary and natural basis of speech activity*, in fact of every act of self-expression, but chiefly so in Art. They are, therefore, the dominants, as in a musical theme. Every process of mentation, or of ideation, is suffused with them so as to color, enliven, or tone the individual expression.

As has been said before, every sense impression is actively and subjectively transmuted by intelligence into ideas or ideation processes. Also, each such idea is suffused with the affective elements. When such ideas are bodied forth, whatever their conventional forms, their fulness cannot be estimated, for they are not exhausted by form. For this reason we can never appreciate the richness or the fulness of ideas in another speaker. Words, in that they connote ideas and affective states, are more than sound complexes. The meanings they have are our own, though, in general, these meanings may be said to be commonly understood or accepted. But meaning here is only relative, for every word and its meaning are somewhat like a pigeon-hole with greater or less content. E.g., the word "*home*" does not mean the same thing to every one. The word-symbol is generally understood, but what it means to an orphaned boy, or a child in a large family; or to a mother, and even to a father is only comprehensible to them and them alone.

#### THE USE OF CONVENTIONAL SYMBOLS ESSENTIAL TO SOCIAL ADJUSTMENT

We are familiar with the fact that the child acquires its speech habits from its environs. With the rise of intelligence the use of such symbols makes its appearance. The process is one of associating meanings with sounds. The child however is preëminently spon-

taneous in its reactions and its *affective* life is most in evidence. Its earliest association processes refer more to actions and their results, e.g., crying. Primitive races and some individuals in civilized society are essentially affective. The growing Intelligence, through associative processes, adopts symbols to mark off meanings, and retains these symbols for use, both within the thought processes and in vocal expression. It has been called the "inneres Sprachbild" (Steinthal) the "parole intérieur." It is the "pigeon-hole" just referred to.

The function or purpose of Language as it falls upon the auditory sense is to *evoke meanings*, meanings in their relations, or thought. These complex masses are aptly called "innere Sprachform," "Language intérieur," the thought and ideational patterns of which are supposedly matchable between the speaker and his auditor. However, the correspondence is approximate only at best, even though we say we *understand* what is said. (In reality we should not say: "*I understand* what you say," but "*I understand* what you *mean*.)

To be sure, all signs or symbols in use are expressive signs, however arbitrary they may seem to be. It does not matter even whether they are adequate or logical. (Grammar, it should be noted, has nothing to do with Logic. I can say correctly in terms of grammar and syntax: "The round square is a timely invention"; our sense of logic rejects it, yet formally it is faultless.)

What we express is ideation. E.g., the idea is the same whether I say: "Il faut étudier fort," or "Man musz tüchtig studieren," or "We must study hard." In either case we merely use the vehicle of different conventional expressive means to convey what is in mind.

In the last analysis then, the medium or vehicle used in speech is only superimposed, it is an instrument which serves our purposes. That speech alone cannot exhaust all our ideational and affective processes will now be clear. Apparently, this is an anomaly since our intellectual life has had a part not only in using but in shaping the forms of conventional speech.

#### WHY A "PURELY" VERBAL LANGUAGE DOES NOT EXIST

The foregoing has already touched upon the inadequacy of the conventions of speech. Yet the latter are almost entirely in the picture when we think or speak of language. It now remains for me to show that the conventional forms cannot be dissociated from the affective elements. In other words, that a "purely" verbal language

does not exist. Whatever the speech activity, it always has one or more of the following elements in evidence in some degree: *gesture*, *mimicry*, *intonation*, *speed* or rate of utterance, *timbre* or quality of voice.\* Of course, the printed page you may now have in mind does not exhibit these. But written forms or printed pages in reality are not language, though we persist in thinking so. The written symbol is a symbol of a sound symbol, and a poor substitute at best. The sound symbols in their phonetic complexity are something vibrant, alive, pulsating with feelings: the written characters are chill and crystallized. Not until the imagination within us can resurrect these dead symbols and fill them with the meaning they suggest, so that they rise up before us as living entities, do they have value. The greatest producer of plays in London can neither read nor write, but he selects his plays solely after hearing them read to him. The printed page means nothing to him, the living utterance everything.

What part do these elements play in speech? There is hardly an individual who does not accompany his utterance with *gestures*. These are as much a part of his self-expression as the choice of words. We know some men by their gestures. Even a simple gesture sometimes suffices to indicate an idea or to complete a thought. You say: "That fellow" and snap your finger. No mistake about your meaning. Moreover, you indicate your affective state by the intonation of voice; and we catch the meaning of the feeling or regard you have for him. Or, take a mother calling her boy Willie. It makes all the difference in what state or mood she is when she calls him: "Will, come here!" No one mistakes her sympathetic call when he is hurt, nor her anger when he is disobedient. Then too, there is *speed of utterance* as an important index for affective states, even aside from individual characteristics. Let a waterpipe burst and threaten to deluge carpet and furniture, then observe how snappy and speedy the cry: "Jackhurryandshutoffthewaterinthe cellar!"

We all know that strong emotional states not only cause us to *lower* our tone of voice, as in the case of a man who discovers his fortunes lost and says: "I'm done for!" But such state may

\* Professor K. Dunlap of Johns Hopkins University has recently shown after tests that the mouth as well as the eyes show emotions, the former more so than the latter. Mimicry or facial expression is now considered one of the most noticeable indices of affective states.

also cause our voices to become *high pitched*, as in shouts of glee and jubilation. The call "Fire!" will differ materially when and to what extent we are affected by its danger or results. It is apparent that these affective elements cannot be considered as mere accomplishments of speech, they are the *life* and *soul* of it. It is they that give tone and color to the individual utterance.

It is true that for a time they may be repressed or inhibited. Nevertheless they are present, and even when repressed they find release in the physical body. This is a sort of compensation. We may be aroused to wrathful words yet inhibit them. Not only do the swollen veins, the clenched fist, but also the angry look and the quivering body tell their tale where words are wanting. Fear and terror may strike us dumb or speechless; and beads of cold perspiration mark the emotions within. Bad news may even cause us to lose our words, we say: they fail us; or we turn pale and even become unconscious. In such cases the affective side has gained control over the voluntary and intellectual, its tumultuous eruption has burst through the latter, and is released in physiological functions. The conventional forms thus break down or fail to serve us when the soul is stirred.

#### THE CONVENTIONAL FORMS ARE NOT WHOLLY ADEQUATE FOR THE IDEATIONS

The conventional forms of Language also do not fit the ideational content in every respect. Thought or ideation does not exist by itself, it has the affective train ever present. The image is always richer than formal expression permits it to appear. The kernel may indeed be there, but the penumbra, which is as vital, is not in evidence. It is a curious fact that where the affective-emotional factors predominate the state of attentiveness is weak. The imaginative life is ever in play with the affective states, and contributes to our happiest or to our most miserable moments.

There are evidences in all languages of the inadequacy of expression. We may call them *stereotype forms*, they are like empty vessels waiting to be filled with meaning content. Such, e.g., are the Interjections or Exclamations. In most instances these are merely monosyllables; yet nouns or so-called elliptical sentences serve this function. On examination it will be quite apparent that

the affective element expressed in them gives to them their real life and meaning, as may be seen from these examples:

Oh, give it to me. Oh, what a lie! O dear, O dear!  
Aha! I told you so. Aha! there he comes.  
Fie upon you! His talk is piffle.  
Fiddlesticks! Too bad! Hang it!  
Nothing doing! Nothing Do-ing!

or such colloquial coinage as: Raspberry; applesauce; and the like, to say nothing of the more vigorous: Parbleu! Donnerwetter! and Carramba! Nor are these the only ones in which meaning assumes a wholly subjective quality. We meet it in nearly all the pronouns: I, you, we, they. E.g., *I* am proud of it. *He* knows *I* did it. *They* will laugh at me. Who are "*they*"? Surely a definite affective status exists within the girl who says it when she feels that her hat is unbecoming, and conceives herself a probable object of ridicule or discussion behind her back. "What will *they* say?" means one thing to the man who cares for the opinion of others, and another thing to the man who holds that opinion in contempt. Even in our customary form of greeting: "Hello!" lies a world of affect. There is warmth when we address an old friend, and chill courtesy where mere deference prompts it.

"I beg pardon" may run the gamut from sincere regret and humility to nasty irony.

Who can measure the "pleasure" we say we feel when we meet an old acquaintance; or when we address an audience "with great pleasure?" Or the "hope" we feel within us in the success of a venture, or in the recovery of a dear member of a family? Their real value lies in the subjective elements behind them.

Here, then, is still a virgin field for the philologist who is not satisfied with the mere formal side of speech. The ground has been broken and the next few years will see more attention paid to the *inner* side of language. The subject may well deserve the attention of teachers of language, whether native or foreign, for it is not solely of theoretical value, nay not wholly a problem of semantics, but it has a definite practical value as well. The discussion of this phase must be reserved for another time.

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## AN INDICATED EFFECT OF ORAL PRACTICE

**T**HE experiment to be described in this article was performed in the Laboratory Schools of the University of Chicago. It began in the fall of 1925 when we conceived the idea of attempting to compare reading ability in French with that in English. For the purpose of this study it was decided to make a French adaptation of the Thorndike-McCall Reading Scale. Form number 6 was chosen as being most suitable.

After careful study it was found that the adaptation would have to be made more on the basis of equivalent vocabulary than on the translation of the passage. Therefore we set about constructing a similar test in French which would be quite comparable in thought values to the English Thorndike-McCall Test, Form 6.

Obviously lack of space prevents the printing of the complete adaptation. To illustrate just how the work was done it will be quite sufficient to quote an English passage and then give its French counterpart. Here is a typical English passage:

There is an old saying, "As harmless as a fly"; and until recently the fly has been regarded only as an unpleasant but harmless nuisance. Had our forefathers known as much about flies as we now know, they might have made the proverb, "As dangerous as the fly." His origin and his habits are of the worst sort. He is, in short, a disgusting and dangerous pest.

The scientists have told us also how to keep clear of the flies. Houses and grounds should be kept free of decaying organic matter, and stables should be screened so as to cut them off from their breeding places. Our houses should be carefully screened and food kept free from their dangerous feet and mouths. Fly paper and fly traps can be bought everywhere. Your teacher, also, can probably tell you other means of protection. But don't forget that the "harmless fly" of the proverb is the dangerous fly of fact.

20. Is it right to kill flies?
21. Are the habits of the fly harmful to man?
22. Should only houses be screened?
23. Do proverb and fact agree in the case of the fly?

It will be observed that we are dealing with a well-known quotation which has been proved false by a scientific discovery. It would have been easy enough to render it into French, but the word "fly" is rarely found in the vocabulary of a high-school student; so that to base a reading test on such an unusual word would hardly have been wise. By considering the French counterpart we can see how the problem was solved.

On entend souvent dire, "Cet homme est comme une abeille, ardent à son ouvrage." On voulait dire par cela que cet homme était laborieux, industrious, et travailleur, qu'il était comme l'abeille qui ne cessait jamais de travailler. Evidemment on considérait l'abeille comme un modèle d'habitudes laborieuses. Il faut le croire car Napoléon premier fut tellement frappé de ce fait qu'il prit l'abeille pour son emblème. Il en ornait ses robes royales, ses chaises, et ses tapisseries. L'abeille était pour ainsi dire son inspiration, car l'histoire raconte que Napoléon avait l'habitude de travailler vingt heures par jour.

Mais dernièrement un savant a fait une étude scientifique des habitudes des abeilles. Il les a observées dans leurs occupations quotidiennes. Il en résulte que loin d'être laborieuse l'abeille est très paresseuse. Elle ne fait presque rien. Il est établi que l'abeille ne fait que quatre voyages durant sa vie. Il est vrai que l'abeille a l'air de travailler mais ce qui nous trompe c'est que les abeilles se ressemblent tellement qu'il n'y a pas moyen de distinguer entre elles et qu'on croit toujours voir la même abeille tandis qu'à vrai dire c'est toujours une abeille différente. Cela donne une fausse impression.

20. A-t-on raison de prendre l'abeille comme un modèle d'habitudes laborieuses?
21. Pourquoi Napoléon choisit-il l'abeille comme emblème?
22. Qu'est-ce que le savant a démontré au sujet des abeilles?
23. Est-ce que le dicton et les faits sont d'accord?

It will be seen that we have here also a well-known quotation which has been negatived by a scientific discovery, only this time we deal with a bee and a bit of history. The procedure is typical of that followed in the adaptation of all the passages.

As stated above, the major objective of this experiment was to compare reading ability in French with that in English. But as a by-product of the experiment, which shows the rôle of oral work in language teaching, would appeal more to the teacher than the comparative reading abilities, that phase of the work alone will be described in the ensuing paragraphs.

It would seem best, therefore, in order to get the proper background for a fuller comprehension of the experiment, to describe in detail how the pupils were prepared in French during the time that the experiment lasted, that is, from 1925 to 1927. It was decided in the fall of 1925 that the pupils should be taught a direct reading method. This is just what was done. *Première Année de Français*, by Bovée, was used mainly for reading purposes and testing for comprehension. Instead of the usual three weeks of phonetics, five days were thought sufficient. Oral work was reduced to a minimum and the main appeal was to the eye. The pupil was required to answer one question; namely, "Do you

understand?" If he gave evidence of comprehension it was thought satisfactory.

He finished the first year text about the first of March. As early as the first of December he had started to read *French Reader for Beginners*, by Wooley and Bourdin. In January we had finished that book and were reading *Le Premier Livre* by Méras merely for the story. This text was finished at the same time as the *Première Année*. The pupil then proceeded to read in succession *Petits Contes de France*, *La Tâche du Petit Pierre*, *Three French Comedies*, *L'Abbé Constantin*, and *Les Trois Mousquetaires*. The question will naturally arise as to how his comprehension was probed. It was thought sufficient evidence of understanding if he could answer questions on the subject matter of the text read. In fact, in this way in a very short time considerable skill in getting the thought from the printed page was developed.

You will recall that Professor Buswell made a comparative study of reading by photographing eye-movements at three levels, namely, elementary, high school, and junior college.\* It was this class that was used as a basis for his study at the high school level, and if you have read his report you will see that he seems to feel that these pupils read up to the level of those who had begun in the junior college.

When the French adaptation of the Thorndike-McCall Test was administered in June, out of a possibility of 36 points first year classes averaged from 18 to 22; second year classes from 23 to 30; third year classes from 30 to 33; and the fourth year class 34. When the English and French ability are compared, it will be seen that in the third year the pupils read nearly as well in French as they do in English, the average for the four years in English being between 32 and 35. Such was the situation at the end of the school year in June, 1926.

When school began in the fall of 1926, we began to suspect that all was not well. What we usually considered as basic vocabulary had been forgotten. The ability to pronounce was very poor. In a word, something seemed to have taken place over the summer. We started into review and rebuild, and decided to at-

\* A laboratory study of the reading of modern foreign languages. G. T. Buswell. MacMillan 1927.

tempt a comparison between their standing in June and in November of 1926, that is, six weeks after school had started. For this purpose we made a French adaptation of Form 8 of the Thorndike-McCall Reading Scale, which, of course, is comparable in every respect to Form 6. As the personnel of the classes had changed from the preceding year, we were not able to get class averages, but we were able to compare the results per pupil with the results in June. The whole group that had started the year before, in June had averaged 21 points; in November they averaged 24 points, which looks like fair increase. But when we study the individual pupils we discover that 40% made no progress over their score in the preceding June, while 14% retrograded. Obviously, something was lacking in the technique of the preceding year which allowed such a large percentage of pupils either to stand still or fall back, six weeks of instruction notwithstanding.

We immediately decided to change the technique and to inject a much larger ingredient of oral practice and to proceed along the line of a more varied approach, utilizing the other language capacities in addition to the eyesight. This, be it understood, was with the beginning classes the year of 1926. In a word, we reverted more nearly to the general organized direct method. Pupils in the beginning classes were taught throughout the year 1926-1927 by this method.

In June we administered the same test. As the pupils had read less by two books, namely *l'Abbé Constantin* and *Les Trois Mousquetaires*, it was not expected that they could read up to the level of the last year's classes. They did, however, average 19 out of 36, as compared with 21 of the year before. This fall we kept them along the same line and did as much reading as we could during the six weeks' period, and gave them the comparable test, just as was done a year ago. The result was that they averaged 23 out of 36, as compared with 24 of the year before.

In a word, the 1925 class in June scored 21 and in November 24. The 1926 class in June scored 19 and in November 23. The 1925 class as a whole progressed 3 points, the 1926 class as a whole progressed 4 points, or within one point of the other. But a study of the individual pupils of the 1926 class gives us this interesting fact. First, 85% of the students made progress; 15% stood still; and nobody went backwards.

Before attempting to make a conclusion, let us say a word regarding the tests. Some have felt disposed to raise the question of the validity of the tests. Our Superintendent, Professor Morrison, has made a very careful study of the results and is convinced that the tests tell a story. Inasmuch as comparable tests were given to both groups, it is just as fair to one class as to another, since they are both measured by the same instrument. Therefore, we do not feel that the question of the validity of a test is really germane to the discussion. Yet, thanks to Professor Morrison's study, we do feel that they are valid.

What may we conclude from the data here presented? It would seem first of all that if our objective is to teach the pupils to read, then the thing to do is to make them read as much as possible. Yet if we push them ahead too far, and neglect oral practice, we do not do our work solidly, for it does not stay, as is indicated by our experience with the first class. Second, the larger ingredient of oral practice seems to have had the effect of so drilling the material that it established the reading adaptation on a firmer basis, with the result that there was a greater permanency to the ability attained, as proved by the fact that nobody went backwards and 85% went forward, in the second class. Obviously, these statistics dealing with classes of students averaging from 30 to 45 have not a convincing value, and yet they have a fair significance and may be indicative of a deep and underlying truth. Hence the title: An Indicated Effect of Oral Practice.

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## LITERARY SPAIN, 1927

EVERY publisher in Spain must have printed something during 1927 either about Góngora or by him. You can purchase for two pesetas his *Obras poéticas; homenaje en su tercer centenario* (Valencia), while the "Biblioteca Alma" initiates its series with *Poetas escogidas* (Mad.). One critic comments most favorably on the good taste of starting off a new literary series with selections from the "Maestro," contrasting this with the "Desdén editorial" of the "Clásicos castellanos" which had not yet included Góngora in its set of eighty-odd volumes at the end of 1927. Dámaso Alonso edited the *Soledades de Góngora* (Mad.), with a prose translation of the poems so that he who runs may not merely read but also understand. This is the beginning of a complete edition of the poet's works, under the direction of the "Revista de Occidente," which further contributes its share with the editing of an *Antología poética en honor de Góngora con motivo del III Centenario de su muerte (1627-1927)*, desde Lope de Vega a Rubén Darío, recogida por Gerardo Diego (Mad.).

One of the year's leading literary works about Góngora, Alfonso Reyes' *Cuestiones gongorinas* (Mad.), curiously enough is a collection of articles of which the author says in his Prologue: "Todos estos trabajos son anteriores a la obra fundamental de Miguel Artigas, 'Don Luis de Góngora y Argote, biografía y estudio crítico,' Madrid, 1925." In spite of the fact that these articles came out between the years 1915-25, Reyes has done a worth while thing in gathering them into book form.

In speaking of the French influence upon the Spanish "Cantares," Lewis Spence wrote: "Some lands possess an individuality so powerful, a capacity for absorption and transmutation so exceptional, that all things, both physical and spiritual, which invade their borders become transfigured and speedily metamorphosed to suit their new environment. Of this magic of transformation Spain, with Egypt and America, seems to hold the special secret." Everyone is aware that literary values have been upset the world over of late years, and while Spain will always retain that "capacity for absorption and transmutation," we can see reflected in the Peninsular most of the tendencies observable in the English product. Góngora's rejuvenescence is nothing new

nor startling, for it is "de moda" everywhere to shift the old alignment. Certain of our critics have taken the delightful Stevenson from his pedestal, while Trollope was recently given a new lease of life and the Norwich Edition of George Borrow was supposed to do the same for him. With a few exceptions one could summarize the year's output in English and for each type analyzed merely substitute a Spanish name for the English title. This does not mean that the ultimate product is the same, but it is evident that the tendencies in literature today are universal rather than national.

One thing we do not find in Spain is the popular "Outline"—of History, or Science, or what you will. No one subject is reduced to its lowest terms and handed out in predigested form. The nearest we have in that line has no real relation to the "outline" scheme, and will probably fill a long felt want in this country: R. Altamira's *Epítome de Historia de España (libro para los profesores y maestros)* (Mad.), reducing his original work to 237 pages. In this field also may be placed José Pijoan's *History of Art*, Volume 2 (Barcelona), although it has been stated that the year's leading book on Spanish Art came from this country: the Burlington Magazine Monograph No. II, *Spanish Art* (N. Y.) by Tatlock, Tyler, etc., having a list of ten collaborators. Summaries for the imparting of information have always been useful, and a Spanish one of more than passing interest is *Nociones de geografía política y económica* (Mad.), by Gabriel M. Vergara. Each chapter is devoted to one special country, or several countries that form a natural geographic and economic group, and while Spain occupies only its allotted space, we find that with nearly every country is included a paragraph entitled "Relaciones comerciales con España." Sr. Vergara also published a *Diccionario de voces y términos geográficos* (Mad.) to supplement the old one of the Academy of History. This is not a place name list but a 225 page dictionary of geographic terms with authoritative definitions.

Spain as a whole takes its biography seriously, not "en pantoufles" nor "à la Strachey." Rogelio Villar brought out his second series of *Músicos españoles* (Mad.), which is a number of sketches rather than real biography, for he includes 36 composers, directors, etc., in the one volume. A better example of biography is found in E. Segura's life of the painter Eugenio Hermoso, while of greater

literary interest is the *Vida y obra de Angel Ganivet* (Valencia), by M. Fernández Almagro. A study of Ganivet has been needed and this is an unusually clear piece of biographical work. *Recuerdos de mi vida* (Mad.) is a short posthumous publication from the recollections of Julio Cejador y Frauca, with a prologue by Ramón Pérez de Ayala, while the retrospective diary type is exemplified in *La Villa y Corte de Madrid en 1850* by León Roch. Two other serious biographies should be mentioned: J. Puyol, *Adolfo Bonilla y San Martín (1875-1926)*; *Su vida y sus obras* (Mad.), and *Menéndez y Pelayo* (Mad.) by Miguel Artigas, the Director of the Menéndez y Pelayo library in Santander. The purpose of the latter is set forth in the prologue as "el de servir de explicación a muchos estudiantes extranjeros y nacionales que desean tomar diseño claro aunque no total de lo que Menéndez y Pelayo supone en la conciencia del siglo XIX y principios del XX."

*El jardín de los frailes* (Mad.) by Manuel Azaña, is not only a novelesque setting down of recollections, it falls into the class of some of our books now attacking or defending "education." The "jardín" and the "frailes" are the two memories that stand out for the student in the days of the "colegio" at San Lorenzo del Escorial. It is a scathing commentary and at the same time a real human document, softening down as time gives him a different point of view. Some of his statements have been actually duplicated in one or another of our English magazines within a year: "Yo no me he encontrado nunca, anteriormente, menos dirigido." "Salí del colegio sin adquisición alguna; nada tenía que abandonar ni que perder. Armas de cartón me habían dado para un combate en que por suerte mía yo no estaba propenso a entrar."

No one can excel the Spaniard in the "ensayo" genre. During this year the fashion seems to be to publish small volumes of 50 pages and upwards containing one or more essays. Rafael Calleja, *La Epoca sin amor* (Santander), flays our modern times; his *Temas españoles* (Mad.) contains a dozen sketches done at different times and on different topics. E. Giménez Caballero in *Carteles* (Mad.) has produced a wonderful phantasmagoria of literary reviews, cartoons, satire; 300 large pages, a "mezcolanza" remarkably well done. He has also put into one volume three earlier essays, *Los toros, las castañuelas y la virgen* (Mad.), which he has subtitled "ensayos folklóricos de España." Benjamín Jarnés has given us a

little book entitled *Ejercicios* (Mad.) which might be called the "Artistry of Art—in Writing." It ends with the admonition—"Pero no olvidar que el artista debe toda su altura—y toda su firmeza—a sus días de artesano, a sus días de aprendiz." The "Revista de Occidente" is responsible for two booklets by José Ortega y Gasset: *Mirabeau o el político* (Mad.), the first of a "Tríptico," and *Espritu de la letra* (Mad.), a series of literary reviews written originally for "El Sol." They take a wide range, including, curiously enough, William Beebe's "Galápagos" re-reviewed from a German edition. *Cuentos escogidos y otras narraciones selectas* (Mad.) by F. Rodríguez Marín, is mentioned by one reviewer as a "Miscelánea" done in "his usual splendid style." J. M. Salaverría has called his collection *Instantes* (Mad.), containing "Literatura, Política, Costumbres." R. Cansinos-Assens continued his series of *La nueva literatura* (Mad.) with two volumes subtitled respectively "La evolución de la poesía 1917–1927," and "La evolución de la novela 1917–1927."

Haliburton has his counterpart in Spain, although most of the Spanish travel books contain more substance and less of the personal equation. They do not, however, lose the subjective viewpoint, and their charm and wit are unsurpassed. Luis de Orteyza has been writing travel books that carry us back to Bullard's "Panama" and even to Trollope's "West Indies and the Spanish Main." In true journalistic style Orteyza produced *De España al Japón* (Mad.) and *En el remoto Cipango* (Mad.). The latter is an account of his stay in Japan while the other is literally what he calls it, "Itinerario impresionista" of the trip out. Writing from day to day as he journeyed he comments on everything he sees and gives us the benefit of his historical knowledge, which is by no means small, slyly hitting England on her colonial policy and telling us about the Philippines. He manufactures words at his pleasure ("interviuvar" is "to interview") but he uses, nevertheless, "el castellano castizo." I cannot refrain from mentioning his 1928 book, *Al Senegal en Avión* (Mad.), which contains some of the best "taken from the air" pictures that I have ever seen.

From time to time special books have been all dressed up in fine clothes. We have had gift books, extra fine editions of the Roycroft style, sets such as the Borzoi books, all of which claim external beauty as well as internal worth. A book like Anderson's

"Old Panama and Castilla del Oro," back in 1911, is a delight to look at, but none of them can surpass in sheer beautiful simplicity the two volumes of the "Edición selecta" of *Don Quijote* (Mad.), a Calleja product. With not a sign of an illustration in it, the broad margins, the clear handsome type, the whole set up makes it regrettable that such an excellent piece of typography should ever be put out in perishable paper covers. The paper covered "arty" sort of book is popular everywhere. The "Revista de Occidente" always uses type that is "different"; South America follows the modern thing and the second edition of G. Figueira's charming collection of poetry "En el templo de la Noche" (1926) sets the "noche" off with black paper covers and gilt lettering. This sort of thing is particularly evident in the poetry line and we find a very attractive series in the "Suplementos de Litoral" published in Malaga: Luis Cernuda, *Perfil del aire*; Emilio Prados, *Vuelta*; José M. Hinojosa, *La Rosa de los Vientos*; Manuel Altolaguirre, *Ejemplo*. These are all pleasant reading, but their modernism seems a little extreme at times, when "La Rosa de los Vientos" is printed on yellow tinted paper, with an occasional futuristic drawing and having the 44 pages of poetry divided into series of poems linked by such enigmatic titles as "N," "NNE," "NE," "ENE," "E," etc., in continued combinations of consonants and vowels.

Madariaga says that fiction and history were not so sharply set apart in Cervantes' time as they are today. It sometimes seems as though that statement should be reversed, for certainly histories frequently contain a good deal of fiction, and the numerous questions as to whether or not "The Bridge of San Luis Rey" was a real bridge, show us that such books are accepted at once by the reading public as at least potentially historical. Villoslada gave us one kind of historical novel; Pérez Galdós used quite a different formula; Blasco Ibañez had started into the field with a modern story interspersed with pedantic lectures by the protagonist, thus presenting the material as results of historical research; Valle-Inclán takes up the "Saga" type of thing and announced nine volumes, made up of three trilogies, called "El ruedo ibérico." The first volume of the first trilogy is *La corte de los milagros* (Mad.). The book opens "corriendo aquel año subversivo de 1868," and ends with the funeral of General Narváez the same year. Valle-Inclán here turns from picturing a type in historical surroundings

(Tirano Banderas) and presents an actual period and concrete personages. He will never be compared with Naomi Micheson, but his last book reminds me strangely of Masefield's "Sard Harker" and "Odtaa." Affected, staccato, stylistic, he always gives the critics something to say: ". . . verdadera y típica obra de arte, creación estética, algo en sí mismo, por consiguiente, impopular, o antipopular." "The tone (of "Luces de Bohemia") is cynical and discouraged, both with Spain and with humanity." "The style of these three books (written in 1924-5-6) is more terse and nervous than that of the Sonatas." "Often in rapid description the verbs are omitted from half a dozen consecutive sentences."

Baroja now has sixteen volumes under the heading of "Memorias de un hombre de acción." The last, *Las mascaradas sangrientas* (Mad.), is exactly that. Baroja himself starts in by calling it "quizá más antihistórica que histórica," while one of his critics hints that the book contains more "memorias" than action.

Palacio Valdés is always delightful reading. His 1927 novel *Los Cármenes de Granada* (Mad.), is not so strong as some he has written, but is still very much worth while. The "idilio" and the "drama" of the story are represented by the two leading women characters. The protagonist threatens suicide because of parental objection to his marriage with the one of his choice, and finally kills himself because he has succeeded in marrying her despite his father. Almost constant allusions to Moorish history are very artfully sprinkled along with the main thread of the story, Martínez de la Rosa's "Doña Isabel de Solís" playing an important part in contributing the Moorish background. A reading of this novel undoubtedly helps to an appreciation of that by Valdés.

Blasco Ibáñez brought out a volume called *Novelas de amor y de la muerte* (Valencia), containing five quite recent stories along with one older one. His death early this year is to be regretted, for his virility and energy will not soon be replaced. Another book with a similar title is by Pedro Mata, *Más allá del amor y de la muerte* (Mad.), and is a continuation of his "Más allá del amor y de la vida." Long drawn out but an interesting study.

One critic says of Eugenio Noel that he is very difficult for a foreigner to read and hard even for a Spaniard. His *Las siete cucas, (una mancebía en Castilla)* (Mad.) bears out this statement. The revenge of seven women on the town that has scorned them is the

theme of the book, but the style and vocabulary are extreme in their affectation and resolve the reading as well as the writing of the story into a literary "tour de force." To abstract "Carteles:" "Pues Noel lleva su lengua—sombra de la de Azorín, desmesurada—a un estadio de jerga purizante que es casi ya otro idioma."

Three previous books by Joaquín Arderius have been mentioned as "brilliant studies of abnormal mentalities." *La espuela* (Mad.) is a psychological study of love and passion. At first it seems only another sex novel, but the "spur" of jealousy influences a certain type of mind to change passion and a mistress into love and marriage. The failure of the spur produces disastrous results.

Bartolomé Soler, in *Marcos Villari* (Mad.), upholds the reputation for powerful virility often attributed to authors of Catalan blood. As we read of Marcos it seems almost impossible that so much trouble could befall one man and we are reminded of our English novel "If Winter Comes," without the comedy streak. Soler has been deservedly mentioned as a "Prosista castizo e inspirido."

Gómez de la Serna presents *Seis falsas novelas* (Mad.) in imitation of foreign types; "Rusa, china, tártara, negra, alemana, americana;" all, nevertheless, very much in the Ramonian style. Spanish novels have frequently been criticised as being too long, but Gómez Carillo's *El Evangelio del Amor* (Mad.) has only 112 pages, while a number of others of this year's vintage are of less than 300 pages. J. Díaz-Caneja goes on writing in his quiet way, publishing for 1927 *La novela sin título* (Mad.) and *Verde y azul* (Mad.). Concha Espina continues the catalog of her books with *Dulce nombre* (Barcelona). Her name also comes under the list of prize winners for the year. Hoyos y Vinent's contribution consists of *Como dejó Sol de ser honrada* (Mad.) and *Las playas de Citera* (Mad.). He is interesting but somewhat uneven.

A Spanish critic writes, apropos of the theater: "La temporada del teatro empieza a los acordes de números de revistas; la revista es el género de moda, no ya en España, sino en todo el mundo." Not merely the "review" is found on the Spanish stage of today, but actors and companies from Japan, Russia, the Argentine, while one can see Spanish translations from the Russian, French, Italian, English, with probably a more international representation than is to be found in New York.

The Machado brothers have continued their earlier success

with *Juan de Mañara*, which is unusual poetry and excellent drama. Although the name brings up our old friend Don Juan, reading or seeing only the final scene would be sufficient to charm away the idea that this is another copy of Tirso. Azorín has created more discussion than any dramatic writer in years: "Of course, a dramatist he is not; he never has been one, . . . a lyric writer." ". . . a dramatist if he keeps on." ". . . tendencias superrealistas que Azorín quiere importar a las costumbres teatrales de España." "El triunfo de Azorín fué definitivo." etc. His plays are *Brandy, mucho brandy*; *El Capitán Death*; *Comedia del arte*, "most decided success of his dramatic work;" *El doctor Death, de tres a cinco*; *El segador*. His use of English words in the titles has been imitated by other writers; e.g., Ricardo Baroja, *El Pedigree*. The Quintero brothers list *Los mosquitos*, possibly recalling Lope de Vega when he says "¡Oh celos! Con razón os han llamado Mosquitos del amor, de amor desvelos." They also presented *Tambor y Cascabel*, marital difficulties with a clever dialogue, and *La cuestión es pasar el rato*, "most substantial work of the Quinteros." Benavente contributed *La otra honra*, *La noche iluminada*, and *El hijo de Polichinela*, ". . . puede reputarse de una de las mejores que han salido de su pluma gloriosa."

Dicenta and Antonio Paso collaborated on *He visto un hombre saltar*, which is called "straight comedy." Linares Rivas wrote two love theme plays: *La última novela* and *Mal año de libros*, and collaborated with Méndez de la Torre in a "diatribe against the extravagances of fashion and feminism," *A martillazos*. Marquina has two poetic dramas of worth, *Fruto bendito* and *La ermita, la fuente y el río*. The list could go on almost indefinitely, but we must really mention Manuel Abril, *Se desea un huésped*, ". . . casi casi pirandelliano;" *El doctor Prometeo*. Honorio Maura, *Juliet compró un hijo* and *En paz*. Muñoz Seca, *Calamar*, "Half film, half melodrama."

A number of names are coming to the front as "already arriving" or "showing promise." Some of these are Enrique Alvear, *Fuensanta, la del Cortijo*; Fernández Ardavín, *Flores y Blancaflor*, *Rosa de Madrid*, *La hija de Dolores*, *La cantaora del puerto*; F. García Lorca, *Mariana Pineda*; J. I. Luca de Terra, *Divino tesoro*; L. Navarro, *Yo soy un amigo mío*.

The group of imitations and adaptations is large. *La villana*

is a "zarzuela" or "más bien una ópera que zarzuela," adapted from Lope's "Peribañez y el comendador de Ocaña," by Vives, Romero, and Fernández Shaw. Lope also inspired Maldonado's *La farsa de Matallana*. The Teatro Calderón held a Calderón fiesta, attended by Royalty and making a special occasion of what should be more normal, the revival of Calderón's drama. Another Don Juan play is *El hijo del Diablo* by J. Montaner, while a renewal of the "comedia del arte" is found in Alejandro Mac-Kinley's *Bajo la capa de Arlequín*.

In the Academy, 1927 saw the death of two of its members, D. Miguel de Echegaray and D. Daniel de Cortázar, with the election of D. Amalio Gimeno y Cabañas, Conde de Gimeno, and D. Antonio Machado y Ruiz. There were three special sections created during the year with the following elections to represent them: Catalan Section: D. Antonio Rubió y Lluch, D. Eugenio d'Ors, P. Fr. Luis Fullana y Mira, and D. Lorenzo Riber. Galician Section: D. Armando Cotarelo y Valledor and D. Ramón Cabanillas. Basque Section: D. Julio de Urquijo and D. Resurrección María de Azkúe.

The following literary awards were announced for the year:

Premio Nacional de Literatura: Divided among the following:

Ramón Pérez de Ayala—"Tigre Juan" and "El curandero de su honra."

Concha Espina—"Altar mayor."

Wenceslao Fernández Flórez—"Las siete columnas."

Premio de la Real Academia Española:

Bernardo Alemany Selfe, "Vocabulario de Góngora."

Ministerio de Instrucción Pública y Bellas Artes. Concurso nacional:

Dámaso Alonso—"La lengua poética de Góngora y su influencia sobre la literatura contemporánea." 5000 pesetas.

Miguel Artigas—"Semblanza de Góngora." 3000 pesetas.

Premio Mariano de Cavia:

Manuel Siuot—"Las carabelas."

This year's summary of Spain's literary output begins and ends with Góngora, for attention surely must be attracted by the recurrence of his name in the titles mentioned above. It was Góngora's year.

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## ELEMENTS OF ART AND SCIENCE IN MODERN LANGUAGE TEACHING

PROGRESS in our profession depends largely upon a clear understanding of its nature and its problems. If we know our problems we can search for means and attempt to solve them. If we find new and better means we improve our methods and make progress. In spite of this truism we often hear language teachers debate in all seriousness the question as to whether teaching a language is an art or a science, and we hear sweeping statements in favor of one side of the question or the other. Since this betrays an obvious misconception of the nature of our task, it will not be idle to examine the manifold activities involved in our profession and to state what aspects of these activities belong in the realm of science and what aspects deserve to be called art.

Our terms may be defined as follows: art is the purposeful exercise of human activity for the realization of some predetermined and partly esthetic end. This end may serve a practical use or pleasure. If it serves the practical needs of daily life, it is a useful art; if it creates a production for its own sake as an end in itself, it is a fine art. A science, on the other hand, comprises a body of facts gained and verified by exact observation and correct thinking; it furnishes an exact and systematic statement of knowledge concerning some subject or group of subjects.

Art always relates to something to be done, science to something to be known. Art conceives the end to be realized and then turns to science for advice and help. It is from science that art learns the laws and rules which must be observed in the activities by which the predetermined end is to be attained. While these definitions are not exhaustive enough to satisfy the student of philosophy, they are sufficiently clear to serve our purpose.

If we apply these definitions to the activities implied in teaching, we may say: a teacher is a scientist insofar as he is master of the body of facts contained in the science or sciences which are the basis of his subjects; he is an artist insofar as he uses these sciences so expertly, wisely, and spontaneously that he is no longer conscious of his technique and that he reaches his predetermined ends naturally and without any apparent conscious effort, provided the student is of average ability. We shall illustrate this theory by describing in some detail the scientific equipment of a master of

teaching a foreign language and by pointing out when, in applying this scientific equipment, he is an artist. We are conscious of describing a Utopian creature that exists nowhere except in the minds of those who have tried to visualize their future perfection as an ideal, an ideal which is never realized in a single person, which is cherished by many, and approached by only a few.

A master teacher has a thorough knowledge of the basic facts concerning the human mind, its various types and combinations of types. He knows all the significant facts established through experimental psychology. Applying these facts to the difficulties of the average student, he solves the problems of linguistic pedagogy as far as our present knowledge permits. He is cognizant of the psychological significance of all the known teaching devices and is able to construct such devices for the specific needs of his class. He chooses his ways and means so as to favor and facilitate an imitative-mechanical process of learning, and yet the forms of language he teaches are firmly linked to and supported by the student's knowledge of his native tongue. Gradually and surely he leads the class to the point where the native language can be excluded as a mediating link and where both comprehension and expression become direct. Clearly seeing through his students' difficulties, he never fails to clear up a confusing point by a brief but lucid explanation. His insight enables him to foresee every problem and to teach his students how to attack and solve it. And knowing the history of the various methods from the standpoint of a psychologist, he can distinguish new ideas of real merit from old stupidities strutting about with new names and in gaudy garments. His use of such psychological insight, as we shall see, is so natural and spontaneous that it may indeed be called art.

He is a master of phonetics and knows how to give simple and clear physiological explanations of the foreign sounds. He can explain and illustrate by example the difference between the foreign sound and the nearest corresponding English sound. Likewise he knows how to teach *liaison*, elision, stress, quantity, and intonation, and he is able to demonstrate standard speech usage by actual example. He knows when to use phonetic script, how to avoid burdening the students with unessential facts, and how to invent means by which the constant corrections on his part become less annoying. The masterful application of phonetics, inasmuch

as it finally results in adequate pronunciation on the part of his students, may be called an art.

He has acquired the ability to speak and write the foreign language with considerable accuracy and elegance, and he has studied and tested the many ways of teaching these abilities to his students. Therefore, he knows how to construct and use exercises based on sentence mutation and expansion, exercises drawing the students' attention to the specific problem at hand, and he knows what use to make of question and answer, and of free or written reproduction. His possession of these abilities, his understanding of the psychology of these functions, and his ability to put this understanding at the service of his students is a science, but the perfection with which he uses this science to make his teaching interesting, lively, and inspiring may reach the level of art.

He is a trained philologist and knows the foreign language according to the history of its sounds, forms, dialects, and in its relations to other languages in the same group, especially to English. This training enables him to answer satisfactorily any intelligent question asked by his students about grammar and syntax, and it allows him to make extremely valuable comparisons between the forms and constructions of English and the corresponding forms of the foreign language or other modern languages. By thus pointing out differences and agreements, he links the unknown to the known, and he enriches the number of associations without which forms, words, and constructions cannot be retained. Here, too, his knowledge of linguistics is a science, but the fashion in which he adapts this science to the needs of his students and the wisdom with which he uses it on occasion to permit his students a glimpse into the great and fascinating field lying behind the language of the present day, thus bringing the students to the real appreciation of language as such, may be called art.

He has read widely in the foreign language, studying the works of great authors, the different literary genres and periods, and also the textbook literature available for his students. Therefore he knows exactly what students should read in the elementary, intermediate, and advanced stages of their study. Through interesting talks about good books he induces his class to read extensively for enjoyment, and through his knowledge of English and American literature he is able to recommend books which satisfy the individ-

ual taste of a student as soon as he knows that student's favorite literature in English. Before beginning to read a new text in class he gives so vivid and interesting a sketch of the author and of the general historical, political, and social background that he creates a ready and fertile ground for a thorough understanding and appreciation of the story, and the thought or message contained in the book. Insofar as the content of literary history is factual and insofar as he masters literary historical facts, he is a scientist; but if he also feels a genuine love for true and great art in literature, and if he succeeds in opening within his students' intellectual life a new world of significant esthetic values, then he is an artist.

He is well grounded in the history, philosophy, art, and all other aspects of the foreign culture which in their entirety constitute the genius of that nation. While this enables him to choose and present interesting *realia*, he does not aim to convert his students into little Frenchmen, Germans, or Spaniards; but by skillful presentation and interpretation of the foreign culture he will make the student conscious of the cultural values of his own nation as well as of those of the foreign one, thus cultivating a strong and sound feeling for fictitious and real values. Here science furnishes him the material for creating new values in the mind of the student, while the skillful use of these sciences, that is art, actually succeeds in creating them.

And, finally, his knowledge of the various phases which we have mentioned qualifies him to choose his aim wisely. His choice always depends on the conditions prevailing in school and society, on the type of student, the length of the course, and his own abilities. He never tries to do the impossible. What he wants to do, as his own experience and that of others has shown, is quite feasible. Being aware of the confusion prevailing about attainable ends, he uses his influence to convert parents, administrators, fellow-teachers, and students to the idea that one definite linguistic accomplishment should be selected and clearly announced as the minimum result of the course and that the attempt to accomplish too much always results in nothing. The sound arguments he is able to use in favor of this thought have been supplied by science, but the patience and fervor with which he repeats these arguments, and the tact with which he often succeeds in reducing three opinions of two language teachers to one opinion, is art.

But all these accomplishments and many others which we might have mentioned to illustrate his work in other phases of the course are of no value whatsoever unless he is able to protect himself against fatigue, discouragement, and disappointment, and unless he creates for himself some of the conditions in which alone he can develop and grow. The teacher cannot further his profession without keeping keenly interested in some phase of his subject. He cannot keep up courage in the face of adverse criticism, the lethargy of his students, and the opposition of people who do not believe in the fertility of his task. He must seek and find opportunities for travel, further study, experimentation, and, if he likes, research. He must keep young in spirit and in body. To come near to his ideal of a master teacher he must be capable of inner renewal, for no science or art can flourish in a broken spirit.

The specific way in which the sciences of philology, pedagogy, and psychology are used in the phases of teaching a language makes teaching a trade or an art; a trade if the teacher's performance deteriorates into the humdrum, uninteresting drill-hour in which one lesson resembles the other as one stretch of sand resembles the next; an art if each lesson is a brilliant presentation of scientific facts put forth so clearly and in so appealing and stimulating a way that each lesson represents an organic whole through a perfect blending of art and science. In other words, as a master builder of a cathedral first carefully sketches an image of his aim in the form of a definite type of structure and as he then turns to the sciences of mathematics and engineering to practice his art and to accomplish his aim, so a master teacher first carefully visualizes a definite linguistic aim and then turns to the various sciences, using each as a means to an end so skillfully that his performance may justly be called an art.

In conclusion, we can formulate the relation of art and science in teaching a foreign language as follows: if the instructor derives from his study of the sciences in his field a masterful technique and if he assimilates this technique so completely that it becomes a simple, natural instinct, if the manifestation of this instinct is as creative in its spontaneity as the technique of any real artist, then his teaching deserves the name of art.

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## TEACHING TO TALK BY TEMA\*

TODAY I am to speak about what I consider to be the most important device for teaching a modern language—the *tema*. However, since only a few of those present heard the lecture on "Conversation for the Sake of Spanish," by Miss Ruth Sedgwick of Goucher College, or my talk last year on "The Irreducible Minimum of Spanish Grammar for Talking," it seems best to sum up very briefly the principal points of those lectures as they bear on our subject today.

We believe in utilizing the almost inexhaustible motive power which exists in the pride which man takes in speaking or understanding a foreign tongue. Miss Sedgwick explained how the recitation hour may be made interesting and entertaining through fostering *pride-power* by animated conversation practically every minute of the hour. Her explanation of the allotment of time in the class-room was somewhat as follows:—Five to seven minutes preliminary conversation on news of the day, based on the "Useful Phrases" in Professor Luquiens' pamphlet; three to five minutes for answering any questions concerning difficulties encountered by students in translating the assigned text; three to five minutes in which the instructor reads the correct Spanish translation of the *tema*, while the students verify their own translation; about twenty-five minutes of conversation, with the book closed, on the text of the lesson, under the guidance of the instructor, who asks prepared and extemporaneous questions; about ten minutes of conversation on the *tema*; and, finally, two or three minutes of dictation, consisting of a sentence from the text of the Spanish assignment. We insist on considering the teaching of language as distinct from the teaching of literature, and require a definite amount of study of the language before we admit a student to a course in the foreign literature, so that the student in the latter reads long assignments, reports on them, and discusses them in Spanish. Thus the injection of language study does not prevent enjoyment of the story and the style of the piece of literature with which he is dealing.

In my talk on the "Irreducible Minimum" I explained how it

\* A summary of the address delivered before the Pennsylvania State Modern Language Association, at Lancaster, Pa., on December 28, 1927.

was built up after many years of "laboratory work" to discover what grammatical information might be acquired and remembered without the conscious and concentrated effort of memorizing; also how rules were formulated and tables constructed in the fewest possible words for conveying the essential information. The "Minimum" contains less than seven printed pages of material to be memorized, and is designed to be used with any Spanish grammar. For further information allow me to refer you to the pamphlet\* itself and the introduction explaining its use. After the first semester in college, or the first year in secondary school, the student has nothing more to do directly with a grammar book in the class-room.

With this brief sketch of the class-room activities and the study of grammar, you may understand more readily the vital importance of the *tema*, since every recitation in a *language* course, from the first assignment to the last, is built around or based upon a *tema*.

The *tema* is not an ordinary composition exercise. We rely upon it a great deal more than most teachers rely upon the ordinary composition exercise. Indeed, we use it for almost every purpose. In the first place, we use it to teach the student to talk. He has to learn his *tema* by heart after he has written it in Spanish, and has to practice it so much that he can not help learning a great deal about talking while doing so. Furthermore, it forms a fundamental basis for the conversation in the class-room. In the second place, it teaches him to write because it teaches him "to follow the models" which he finds in the text, and, to our minds, that is the very best way to learn to write. In the third place, a matter which is not so evident at first sight, the *tema* plays a part in teaching the student to read, because it very often happens that it contains things which will enable him to translate the lesson better than when he first went over it. And it enables us, finally, to teach grammar.

As I have said, we do nothing directly with a grammar text after the first term of the first year, although we make the students retain in their minds the *Minimum* of grammar by giving them a *Minimum Test* every two weeks. It would be far from true, how-

\* "The Irreducible Minimum of Spanish Grammar" by Prof. F. C. Luquien, P. O. Box 1822 Yale Station, New Haven, Conn.

ever, to say that we teach no more grammar after the end of the first semester. On the contrary, we teach a very great deal more, but it is not by assigning new lessons in grammars or by making the students review the lessons they have already done. We teach grammar by making the *temas* reflect grammatical points, and by calling attention to these points whenever they occur. We rely on the constant repetition of these points in the *tema*, and on their explanation by the instructors, for the student's progress in grammar. We believe that in the long run he will learn a great deal more in that way than by review grammar lessons.

When an instructor makes out a *tema* he should bear two things in mind. The first is simply this: *Everything in the tema must be a reflection of a model in the text.* This is absolutely essential, because we must first of all give the student the idea that he can best learn Spanish by following models. If we can teach the students to follow models, we have almost accomplished the result we desire by that alone. But to get him to learn to do it and to like it is a very hard task. It is a great deal easier for students to learn rules by heart, and then to try to follow them slavishly. It would be ideally easy, for instance, to tell the student that he should always use personal *a* before a direct object referring to a person. We do tell him that, in fact, but we know very well that if he follows such rules slavishly he will never succeed in talking or writing good Spanish. He must be given these in the guise of "working rules," but he must be told that the only way really to learn to use personal *a* correctly is to watch and follow models without ceasing. Those models may be Spanish-speaking friends of his, or his teachers, or above all, his texts. It is evident, therefore, that the *tema* must contain nothing that cannot be found in the text, because the student will never take our advice to heart if he looks for models and does not find them. If the student looks for everything about which he has the slightest doubt, and if he finds the necessary answer to his question every time, he soon will get the habit of looking for his models, and will soon realize the value of that habit. It is therefore absolutely fatal to put into the *tema* things for which no models can be found, for to do so discourages the student, and all our advice is wasted.

There is one exception which should be mentioned here, and that is the use of tenses. It is impossible to write a natural *tema*

which demands throughout exactly the same tenses that the text uses. The rule we give the student is as follows: Always translate the English tenses by the corresponding Spanish tenses except in the case of past tenses. Translate past tenses, exclusive of the perfect tenses, by the preterite if they represent *successive steps* in the action, by the imperfect if they represent the *background* of the action.

The second thing to bear in mind, in making *temas*, is that *both English tema and the Spanish translation of it must be natural*. If the English does not read naturally, smoothly, and easily it is a sign that something is wrong. Awkwardness is generally caused by too literal translation of the Spanish or by unconscious imitation of the Spanish idiom. A great deal is said about teaching students to think in Spanish, but that is hardly possible during the first three years. Very few students get so soon to the point where they can leave out the intermediate English stage. They do, of course, in the fourth and fifth year; but to think in Spanish is a last achievement. What most students do is first to think in English and then to translate the English thought into Spanish. This must be remembered in our teaching, and we must always try to put into the *temas* as many common English phrases as we can, rather than a lot of literal translations of Spanish. For example, "I don't think so," rather than "I do not think so," for *no lo creo*; "It's important for him to read," rather than "It is important that he should read," for *Es importante que lea*. I might add, in this connection, that we think it is a mistake to strive for literary effect in the *temas*. We are not trying to teach the student to write literary Spanish, but to talk, because when ordinary mortals talk they do not use literary phraseology. The ability to write literary Spanish is an excellent thing in itself, but the endeavor to impart it, by retarding progress in talking, lessens the generation of *pride-power* which is the most effective means for learning a language. A second reason for making the *tema* more informal is that experience shows it to be easier for the student to memorize matter that runs along just as a person would talk in English.

As to the Spanish of the *tema*, it is obvious that it must be correct and natural, absolutely avoiding the reflection of any incorrect or doubtful model in the text. The phrases which our students learn from day to day are apt to remain in their memory a

long while. Therefore, we must not run the risk of their being incorrect.

With these two basic ideas in mind the instructor proceeds to make a *tema* which observes the following points:—

1. The *tema* should summarize the text of the lesson, reflecting and emphasizing the vital point or points, and should make no statement which is not at least approximately equivalent to the statements made in the text.

2. The vocabulary, both in English and Spanish, must be natural, and the whole *tema* must read smoothly in both languages.

3. It should not induce to error by using an English word which requires a choice between two or more Spanish words of which even one is of doubtful quality.

4. If *ser* or *estar* is used with the past participle, there should be definite models in the text for the student to follow.

5. The *tema* should avoid words or phrases that will probably bring up debatable questions of grammar in the class, and thus avoid by anticipation discussions that might waste time.

6. The *tema* should make the student hunt, but he must be sure to find the word which will fit exactly.

7. The phrases in the text to be used in the translation of the *tema* should be well scattered, but to a certain extent occurring in blocks. This latter condition is necessary if we are to teach grammar.

In our practice the length of the *tema* varies. For the first lesson of the first year it contains about thirty words. From then until the end of the first semester it gradually increases to seventy-five words. At the beginning of the second semester of the first year, with a reader instead of a grammar, new problems and a new vocabulary require a great part of the student's time and energy, so the *tema* begins with forty words and increases gradually to eighty by the end of the year. In second and third year work students who have started their Spanish elsewhere must have their work coordinated with that of our own students, so we use texts especially prepared for our classes, with *temas* of forty words at first, increasing to seventy-five words by mid-year, at which time the newspaper (*La Prensa* of New York) is introduced as a text and the *temas* begin with forty-five words and increase to one hundred words by the end of the year.

With the exception of the classes using the grammar (those in the first semester of the first year), the amount of Spanish text assigned for each lesson is between two and three ordinary textbook pages or about one hundred lines in a newspaper. The amount of proficiency required for a satisfactory mark increases from semester to semester; i.e., the amount of text assigned is fairly constant, but greater proficiency in talking, writing, and reading is required in the second year than in the first year, and in the third year than in the second.

While using the grammar in the first semester of the first year no notes other than those provided in the grammar text are required for use with the *tema*. At all other times we prepare notes for each assignment. Notes are given for only two purposes: First, to aid the student in translating the text (grammatical notes are avoided, for the *tema* itself is our instrument for teaching grammar, also biographical and historical notes are excluded because it is more interesting and more effective to give such information in the class-room in *Spanish*); second, to assist the student in pronouncing a word while practicing reading aloud.

For second year classes we provide ten questions for each lesson, to be studied carefully and to be practiced out loud before attending class. In preparing these questions the instructor is governed by considerations as definite as those outlined for the preparation of *temas*. First, each question should be usable at a psychological moment; i.e., the words of the question must fit a definite point in the text, and the words of the answer must be found in what immediately follows that point. Second, each question must be in good Spanish, and must not reflect any doubtful Spanish in the text. Third, it must be so constructed that the correct answer may be easily attainable from the text, never incurring the danger of incorrect Spanish in the answer. Fourth, it must seem natural when standing alone; especially to be avoided are questions starting with *qué* in which there is ambiguity as to subject and object.

We feel that in the third year the student has reached what might be called the "discussion stage," and should no longer be aided by a questionnaire, which is an essential part of the "question and answer stage" of the second year.

In preparing each lesson the student should first translate the

text carefully with the aid of the notes. Then he should read the text aloud in Spanish two or three times. Then, if in the first or second year, he should prepare the answers to the questions and practice them aloud. Then he should write the *tema*, following his models. Finally, he should learn his Spanish translation by heart. Students who follow this program day after day learn to read, write, and talk Spanish in a surprisingly short time.

It is not an easy method of study. But it is nevertheless a method that appeals to most students, because to them its sole aim seems to be teaching to *talk*. For the sake of learning to talk they are willing to do almost anything, even to memorize a hundred words a day. And the result is that they learn not only to talk, but to read and write as well. In short, *they learn Spanish*.

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## NOTES ON THE PROBLEMS OF FOREIGN TEACHERS IN AMERICA

THE first and foremost problem for the foreign teacher arises from the differences in nationality; though it is indeed a great blessing to think that there exist so many different ways of looking at a thing, or of treating a subject.

I dare say that every one knows the story of the elephants, but it is such a good example of what I mean when I speak of the problems arising from nationality that I cannot abstain from quoting. . . . "Once upon a time there were five very prominent scientists having a very entralling discussion . . . an American . . . an Englishman . . . a Frenchman . . . a German . . . and a Spaniard. After several hours of hard and arduous working they came to the conclusion that science really knew very little about the pachydermatous elephants . . . and so it was decided that they would all do some research work for a year, after which they would meet again, each one bringing some data about these very important animals. At the end of the year they did meet again . . . . The German appeared carrying twelve voluminous books entitled: "Introductory Preface to the Life of the Elephant." The Frenchman brought a very beautiful illuminated parchment tied with a pink bow: "L'éléphant et ses amours." The Spaniard appeared with an old vellum bound volume: "Leyendas de los elefantes." The Englishman had a few notes neatly typewritten: "Utility of elephants in the business world." And the American arrived with nothing at all, but said in a loud and clear voice: "We want bigger and better elephants."

This little story illustrates very clearly, I think, what I consider one of the biggest problems confronting foreign teachers when they first come to this country: the different ways of looking at or of treating the same subject. It is hard for a Spaniard, for instance, when he first comes over, to understand the desire for hurry in everything, especially in matters of learning. Why try to teach a whole grammar in one semester? It is better, or so it seems to him, to take things slowly, and if the students do not learn it all in one semester, they will do it in two or three, but . . . why hurry?

And so the first thing that teachers coming from abroad should try to learn is the way of thinking, or of looking at things, of the people they are going to live with, thus getting their point of view on life and teaching. This does not mean that they have to give up their own individuality and personality in teaching, but that they can and should try to understand why other people look at things differently, see the good points in this difference, and use them in their own individual way.

Some problems have to be overcome before coming to class; those in the class room are more psychological in character, and I should say that the most important one is *understanding*; and this must be mutual. We must try to understand our students and they must come to understand us. It is a sort of co-operative enterprise; we give them something, but perhaps the important thing is what we obtain from them. As we have seen before, a Spanish mind does not look at things in the same way as does the American mind, and it takes time and tact to bring them to a mutual understanding.

Most of the students who take Spanish in college do so of their own free will. They are not compelled to do it, and that is a very important factor in this free and independent age; their motives may be more or less elevated and some take it because they think that either the subject matter or the professor is easy; but I must say that in my experience most of the students took languages because they were really interested in them or because they needed them as a help to their major subject. If we get to understand their motives we shall be able to help them more, and so obtain better results.

Teachers, and especially foreign ones, should make efforts to let the students know that they are interested in them, and do not think them stupid because they find it hard to roll their r's, for instance.

It seems needless to say that another very important problem for the foreign teacher is to make his or her class interesting, because this applies to every branch of teaching. I do believe that we have the advantage here over other branches of learning; languages are such thrilling things, and there are so many varied ways of teaching them! And the American student as a rule loves lively things and variety.

In teaching a language one of the hardest problems is pronunciation. It needs infinite patience, because there are always failures in every class in spite of all the phonetic systems. Some students of Spanish think that it makes them conspicuous to roll their r's, or to lisp when occasion arises. It takes persuasion to make them forget themselves and to show them that a face is far more interesting in speaking when articulating and moving the lips than when using passive and inward pronunciation.

The "r" is supposed to be a bugbear for some students taking Spanish. I have found that imitation helps many; just start rolling *rrrrrrrr* and pretty soon the class is doing it without just knowing how. In hardened cases an alarm clock placed under a soft pillow, and released, has made some of my students get the exact sound. Some reasoning minds prefer the study of position of the tongue and the principles of phonetics. Each case is different because we are individuals and each case should be treated according to its different needs. Here is where the understanding between teacher and student proves itself again.

"Methods" bring another problem to the foreign teacher. . . . their name is legion. I have been asked time and time again: "What is your method?" I believe that I follow all the methods sometimes and none at other times. They are all good, or at least they all have their good points, but why not be broad-minded and choose what your own students need, by adapting your teaching to times and conditions? The one thing that I find useful and productive is to make the students do the work themselves. Making maps of the Latin countries with their products and explaining the results of their own researches to the class is one way. For advanced classes regular debates on the books they are reading or on some special question in which they may be interested obtains quite exciting results in conversation, some students confessing afterwards that it was easier than they thought and that they had almost forgotten they were doing it in Spanish.

There is something else about which I would like to say just a word, although it presents no problem especially confronting the foreign teacher. Should the majority of members in a foreign language department be Americans or natives? I suppose the question of majority depends largely on the quality of the teachers

and the choice of the head of the department, but there is one thing certain and that is that they are both indispensable for a perfect whole. As I said at the beginning, the whole outlook on the matter is so different for people of different nations; there are so many things which seem to the native teacher too easy to need explanation. Thus he sometimes lets slip drills and definitions on things which are unimportant to him but of vital importance to the student. The American teachers understand this perfectly. Having been through the grind themselves, they understand how to make difficult points clear to others and how to take hold of a grammatical situation.

There are points about a language which the native teachers know without quite knowing how they know it; to make myself clear I shall explain by an example. On first coming to this country, I was astonished when they asked me for a definite and detailed rule on the use of the past absolute and past descriptive in Spanish. I could not satisfy them. On my next visit to Spain I inquired the same thing of an authority in these matters. He shrugged his shoulders and said: "Hombre, eso se siente." But feelings do not count for much when learning the first year of any language, and we cannot face an American class with a difficult point of grammar and tell the students that they will feel it when they are using a tense correctly, for ten to one they will feel it wrong without a quiver.

Yes, American teachers are invaluable in teaching the knotty points of a foreign language. But then, so are the native teachers; they bring in the shades of pronunciation and intonation, the atmosphere, so to say, of the language and of the home country to the school, and so both are necessary to the success of the class.

These are a few of the very many problems which confront foreign teachers when they first come to this country; but these as well as all other difficulties are mitigated, if not entirely removed, by the courtesy and unfailing consideration which the foreign teachers find in their American colleagues.

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## A PLAN TO INCREASE THE VALUE OF SCIENTIFIC GERMAN

With the interest in German since the World War largely centered in its so-called practical values, the teaching of scientific German has assumed a greater relative importance than it had in pre-war days. A Doctor of Philosophy is hardly accepted as being genuine unless he has in some way fulfilled his language requirement in German. Students planning to take medicine or advanced work in chemistry are urged to get their reading knowledge of the language before their major subjects begin to demand all their attention.

Although many departments, especially chemistry and biology, require of their majors two or three years of German, they do not, as a rule, take the trouble to find out the progress the student is making in furthering his ability to use the language as a tool. It is seldom that follow-up work is assigned to give the student the practice he needs before the language can be of any real service to him.

Of course, the German Department is not to be held entirely guiltless when a student finds that the average magazine article is too difficult for him. The courses in Scientific German are too often conducted by instructors who have no real interest in the subject matter and can not hide the fact that such a class is decidedly boresome.

Nor can it be said that the students find it easy to keep their interest at white heat. In the usual scientific course the class blithely runs the gamut from Astronomy to Zoology and is then told that its training is complete. Undoubtedly there are students who profit by this method, but they must be rated as exceptions. With the best of intentions the average student hunts up an article in a current number of the *Zeitschrift für physikalische Chemie*, but finds it so much more difficult than anything he has read in class that he gives up and waits for the abstracts.

In many of the larger universities the weakness of elementary courses in Scientific German is overcome in part by advanced courses given by the departments concerned. This is especially true of chemistry, but it should be applicable also to the biological sciences. In the smaller schools, however, the teaching load

of the staff does not permit any instructor to assume the added burden, and there is the curious fiction, felt rather than expressed, that the duty should fall upon the Department of German.

The problem of making courses in Scientific German of more than theoretical value to the student being by no means a simple one, the conscientious teacher is at a loss as to how he can use the time to the best advantage. Even if all the students in the class are majors in the same department, the task of selecting a textbook is not easy. Good texts in Chemical or Biological German are not common, and even if the instructor finds one that satisfies local conditions, practical considerations prevent him from using it year after year. A common criticism by students of Chemical German is that the subject matter is not recent enough. The wideawake student is not entirely satisfied with the explanation that one selection is as good as another in learning the intricacies of the foreign language. What he wants to know is: If he is expected to acquire the ability to use the language as a tool, why should his initiation be postponed until some future date?

It is for the purpose of assisting in bridging the gap between the school-room and a practical mastery of the subject that the following suggestions are submitted.

For purposes of illustration a class in Chemical German will be taken, although the plan here outlined is adapted to all scientific subjects and, with some modifications, to subjects like history and English. Let us assume a class of chemistry majors who have had two years of college German. For the first few weeks the class will be conducted in the conventional manner, with intensive drill on the bugbears of Scientific German—the various involved constructions, the passive voice and its substitutes, and vocabulary. As sight reading is an important feature of the work, the best text is one that is provided with easy selections for sight reading, in addition to the more difficult scientific material that forms the basis for the advanced work.

As soon as some members of the class show the ability to work independently they are asked to state the field in which they are particularly interested—organic, physical, electro-chemistry, and the like. The professors in charge of these subjects are then requested to prepare a list of references. The success or failure of the plan depends in part upon the interest taken by the chemistry

department. Whenever possible the instructor suggests topics from current periodicals, or articles relating directly to the work done in class. This answers the stock objection that the reading matter is out of date. The instructor of German makes the final assignments within this limited field on the basis of the ability of the student to read the German. The first assignments should not be more difficult than the text read in class. The instructor also estimates the amount of time it will take the student to complete the assignment. A definite understanding at the beginning between instructor and student will prevent any misunderstanding. The outside work will, under normal conditions, be based upon what the student is able to accomplish in the time spent in the preparation of one assignment from the textbook. It is not to be expected that all students will do the same amount of work, but extra compensation, if necessary, may be granted the student, either in grade or in permission to absent himself from class on certain days. If the plan is applied to an entire class the students will be allowed to "cut" one day a week. Even then the instructor is not gaining a free hour, as the time may be used as a consultation period in case unusual difficulties arise.

The student is of course compelled to make some report, its form depending largely upon the individual. Perhaps for most students a virtual paraphrase of the article read should be submitted. The reports are referred to the department of chemistry as a check on the subject matter and of course the instructor in German must judge the student's ability to unravel the German constructions.

The advantages to be gained from this plan may be summarized briefly. First, the students themselves feel that they are making practical use of the language. As assignments are graded there is no abrupt transition from the textbook to the *Zeitschriften*. Second, they do better work in class. They approach the work more seriously and see more clearly why the instructor is placing so much emphasis upon certain matters of grammar, syntax, and vocabulary. Third, they are given an added power in their classes in chemistry. The instructor in chemistry who is himself convinced of the value of German to the chemist wisely allows the student to air some recently gained knowledge which is hidden from the student who knows only English. Fourth, the

student becomes interested in the language itself and often elects other courses in German. If, in post-war days, majors in German are few, many of the Arts students who have taken Chemical or Biological German will elect it as a minor. Fifth, the superior student is given consideration, in that he is allowed to progress as rapidly as he is able and can be relieved from some of the drudgery of the classroom. Sixth, the necessary cooperation between the department of German and the department of chemistry, physics, or biology, is beneficial to all concerned. The student becomes a mutual charge and is not unceremoniously tossed from one department to another in the hope that when he has completed the cycle of departments he will be a finished product.

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Note: The plan described above has been used successfully at the University of Maine, with the assistance of the department of chemistry, especially Professor B. F. Brann and Dr. W. L. Gilliland.

## CONCERNING THE COLLEGE BOARD EXAMINATIONS IN MODERN LANGUAGES

### *(Conclusion)*

In recent years the translation passage on the Cp2 paper has been weighted 35 out of 100 and that on the Cp3 and on the B paper 40 out of 100. In each case this is a heavier weight than that accorded to any other part of the paper. Such being the case, teachers who wish before all to get their students into college are justified in devoting more attention to translation than to anything else. That they have done so is shown by the results of an investigation I have made into grades obtained on French papers in September, 1925 and 1926, and in June, 1926. The September grades are those of candidates who took the examinations at New Haven. The June grades are those of candidates admitted to the Freshman year in Yale University.

The purpose of my investigation was to find whether, in the border-line cases, it is the translation that pulls the doubtful student through, or whether it is the rest of the paper. I used the correct translation weights of 35 per cent for Cp2 and 40 per cent for Cp3 and B. The following table shows the facts:

	Cp2 Sept. 1925	Cp2 Sept. 1926	Cp3 Sept. 1925	Cp3 Sept. 1926	B Sept. 1925	B Sept. 1926	Totals
Passed.....	50	51	42	34	81	45	312
Failed.....	42	47	16	15	11	33	164
Passed both parts..	3	39	28	18	54	36	208
Failed both parts..	11	28	6	11	1	12	69
Passed but failed trans.....	1	0	0	13	1	2	17
Passed but failed rest.....	25	12	14	3	26	7	87
Failed but passed trans.....	31	19	10	1	10	21	92
Failed but passed rest.....	0	0	0	3	0	0	3
Totals	101	101	98	98	58	58	476
					49	49	476
					92	92	476
					78	78	476

We can ignore the cases in which the student failed both parts of the paper, and also those in which he passed both parts. The significant cases are those in which results on either part of the paper were decisive in causing either his passing or his failing. Let us examine these cases. Out of the whole 312 who passed, only 17 failed the translation. Moreover, all but four of these cases occurred on the Cp3 paper of September, 1926. Leaving that year out of consideration, we have the astounding result that whereas only four failed the translation but were saved by the rest of the paper, 84 failed the rest of the paper and were saved by the translation. These figures show that in line cases, in an overwhelming number of instances, it is the translation and not the rest of the paper that is the life-saver for the student. This means either that in the student's preparation much greater weight has been put on translation than on the rest of the paper, i.e. grammar and composition, or that the translation test is an easier test or a more leniently graded test than is the grammar and composition test. Probably it means both. In any case, it is obvious that if we consider translation and grammar and composition of equal importance, the present system gives unwarranted credit to proficiency in translation. I hope to show that the situation is even worse, because grammar and composition are of much greater importance than translation.

Of the 164 who failed, 92 passed the translation, while 3 passed the rest of the paper. In other words, only three out of the whole 164 who failed, passed the grammar and composition. And all of these three took the Cp3 examination in 1926. If we leave that paper out of consideration, we find that 91 students passed the translation yet failed, whereas not a single student who passed the rest of the paper, failed the examination. There were then 91 unsuccessful candidates who could meet the translation test, 91 whose proficiency in French was declared insufficient, yet who were sufficiently proficient in translating. Luckily, their ability to translate was not sufficient to admit them to college, where their weakness in other lines would make their progress very problematical. The number of those admitted who were defective in grammar and composition was negligible.

In corroboration of the above results, I will quote figures for an entirely different selection of candidates, being those who passed

the Cp3 or the B paper for entrance credit to the Freshman Year at Yale University in June, 1926. The results were as follows:

Total number given B credit in French .....	135	
Passed both translation and rest of paper .....	106	
Failed translation .....	1	
Failed rest of paper .....	28	
		—
Total .....	135	135

When the selection is entirely of candidates who passed and were admitted to college, the seriousness of the situation from the college's point of view is more apparent. If, as is certainly the case in Yale, the college regards the grammar and composition as the more important part of the paper, it can scarcely be satisfied with a system which admits 28 students who are defective in that part of the work, and only one who is weak in translation. A further analysis of these last cases will show how defective a candidate can be in grammar and composition and yet pass. The following table shows the facts:

Number of Students	Grades on Grammar and Composition	Distribution as to grades on the rest of the paper						
		55-59	65-69	70-74	75-79	80-84	85-89	90-94
18	55-59	2	3	2	9	1	1	
7	50-55	1	2	3			1	
2	45-49			1	1			
1	40-44						1	

Naturally only a few were bad failures on the grammar and composition. There were, however, as the above table shows, four whose grades on that part were below 50. That represents a bad performance, which should not be compensated for by excellence in translation.

My conclusions from the facts shown are: (1) It pays better to emphasize translation than to emphasize grammar and composition if you want to get your classes through the French examination. (2) Teachers are realizing this fact and are neglecting drill in grammar and composition, trusting to their skill in translation to pull the students through; (3) As a result, the colleges are getting students poorly prepared to go on with literature courses conducted in the French language.

The emphasis placed on translation is unfortunate for several reasons. In the first place, translation is relatively unimportant as an end in itself. For the student who needs to consult French works, the ability to translate is not important enough to justify the expenditure of time necessary to acquire it. All he requires is the meaning. Most of the books he will have occasion to consult have been translated into English. Where such is the case, he wastes his time making his own translation. Where there is no translation available, he can, if he has acquired the ability, get the meaning more quickly by reading the original without translating. If he has occasion to quote from the book consulted, he can and should do so in the original, unless there exists a translation that has standing as authority.

There is no money market for the work of the translator, except one with literary gifts in English. This is because an accurate understanding of the meaning of the original is cheap. The merit of the translation consists in the skill with which that meaning is put into English. The author who has the necessary skill and originality to make a good translation can do better and better paid work writing something entirely original. Most great poets have tried their hand at the translation of work of foreign poets. But with them it is usually either a *tour de force*, something to amuse them, or to test their ingenuity by a definite and well defined problem, or it is something done to order. It is never anything on which they would wish their reputation to rest.

This suggests the real value of translation, as an exercise. It is valuable in the student's training in English composition. Regarded in this connection, translation cannot be ignored. It has its value. But that value is not one which we can properly consider when we are seeking for the proper objectives in a modern language course. In such a course it assumes the position of a by-product. The element of rendering the meaning into English, which is the greater and the more difficult part of the process of translation, is an English and not a foreign language exercise. It should have no place in a foreign language course for two reasons: first, because it necessarily displaces some valuable foreign language exercise; second, because it will be administered by teachers intent on the foreign language aspect of it, and not on the English aspect.

There is danger that it may be more harmful than beneficial as an exercise in English composition.<sup>7</sup>

Except for its value as an exercise in English composition, translation has no value that is not more than compensated for by the harm it does. Of course it may be used to test reading comprehension. And you can teach reading comprehension by the translation method. But it is not the best method and therefore should not be used. It is not the best because it is too slow. This fact can be established by an argument in theory. Whereas, as we have seen, translation is made up of two processes, reading with comprehension and rendering the meaning understood into English, reading with comprehension is a single mental process. The meaning is conveyed to the understanding directly by the foreign language words themselves, or rather by the combinations of the foreign language words that convey the ideas. The single process must necessarily be quicker than the double process. Moreover, no one would question that it is possible to read more rapidly without translation than it is to read and translate. The only possible argument than can be made for translation as an exercise in reading comprehension is that, everything considered, reading comprehension can be taught more economically and on the whole more satisfactorily by the translation method than otherwise, because of the shorter period in which some results can be obtained. But even that argument has been refuted. Recent experiments have shown that the student who learns a foreign tongue by the direct method without attempting to translate acquires, in an equal period of preparation, a greater facility and speed in reading than does one who has followed the translation method.<sup>8</sup> Maturity of reading taken in connection with the degree of comprehension of the matter read was tested by photographs of eye movements. Subjects were from first and second year classes in two Chicago high schools. In one school the direct method was used; in the other the translation method. In each school the two classes were taught by the same teacher, who in each case had had many years experience in the practice of his method.

<sup>7</sup> Jespersen states this view very emphatically (*How to teach a foreign language*). London, George Allen and Unwin, Ltd. 1904, Page 47, quoting Darwin and Herbert Spencer.

<sup>8</sup> G. T. Buswell. A laboratory study of the reading of modern foreign languages. Macmillan, 1927. (2) Ibid, pages 5 and 6.

The subjects from both schools were taken from the middle groups in the classes. In all other respects great care was taken to make sure that the test was a fair comparison of the two methods. Of course each reader must satisfy himself from the report itself that the test was fair. It is impossible to present here the evidence on this point. It is necessary, however, to understand exactly what is meant by direct method and what is meant by translation method, so that we may be sure that the two schools are fairly representative of the two systems we are comparing. In the foreword we find:

In this monograph the term (direct method) is used in a large sense. It is not limited to the procedure of those teachers who emphasize above all else oral reproduction and the inductive approach to a thorough functional knowledge of grammar. . . . The purpose was to develop in students at an early moment the ability to comprehend directly and without a preliminary grammatical analysis what they saw in print, and what they heard, instead of first passing it through the medium of English.<sup>8</sup>

At page 61 the author says:

The customary procedure in the indirect translation method is to devote the first year to a study of the grammar of the language, emphasizing chiefly vocabulary, syntax, and composition, with little attention given to reading. Following the first year, the customary procedure has been to devote the major part of the student's time to the translation of the classics of the language. In this translation, attention is still given to grammatical structure, and emphasis is placed upon a detailed analysis of the material covered. The typical mental processes involved in reading are, first, to translate the meaning from the English symbols. Ordinarily, the student's thinking is done in the vernacular rather than in the foreign language, at least until the latter stages of maturity are reached. In the direct method the student is introduced at once to the foreign symbols and the smallest possible amount of the vernacular is allowed in class exercises. By employing dramatic action, sentences in series, conversation, and other devices, the student is led to deal directly with the foreign language without the intervention of the vernacular symbols. Oral conversation in the foreign language is used to a great extent while in reading the student is urged to set up direct associations between foreign symbols and their meaning, rather than to allow intervening vernacular symbols to be introduced. The aim of this method is to secure thinking in the foreign language at an early stage. There are many variations of the direct method, but the essential elements are as here described.<sup>9</sup>

It will readily be seen from the above quotations that the essential difference between the two methods described is that in one translation is employed while in the other it is not. This being so,

<sup>8</sup> Ibid. page 61.

the conclusion is directly in point on the argument I am making. If a translation method of instruction results in poorer reading at the end of two years of study than a method which excludes translation, translation passages should not be set on the examination for college. The schools should not be thus directly encouraged to use an inferior method. Here again the reader must satisfy himself as to the correctness of the conclusions drawn by the author from the data collected in the experiment. He can readily do so by reading the report. I must content myself with recording these conclusions. I think it is fair to state, however, that the eye-movement data was checked by comprehension tests. There were two sets of passages read. As to one set,

Questions from which the degree of comprehension was determined were prepared for each paragraph.<sup>10</sup>

#### As to the other; comprehension was tested

By securing reproductions on a dictaphone.<sup>11</sup>

I believe that comprehension can adequately be tested by questions to be answered by the candidate after he has read the passage, or by an oral reproduction in English of what he has just read in French. The author carefully notes when a subject whose eye-movements are being considered does not comprehend the <sup>passage</sup>. For example, with regard to the passage which was read aloud, the author says:

All of the students for School A (the direct method school) showed satisfactory comprehension of the paragraph. In School B, all of the pupils in the second-year class comprehended the meaning, but in the first-year class only five pupils out of seven showed satisfactory comprehension.<sup>12</sup>

This superior comprehension by the student of School A is characteristic of the results throughout. This being so, it would seem that the results of the comprehension tests tend to confirm the conclusion drawn from the eye-movement data.

What then is that conclusion? Let me put it in the author's words:

In the eight comparisons possible between the second-year group in School A and the second-year group in School B, with respect to average number of fixations per line and average number of regressive movements per line, School

<sup>10</sup> Buswell, page 7.

<sup>11</sup> Buswell, page 7.

<sup>12</sup> Buswell, page 63-64.

A is superior in every case to School B; that is, its pupils more nearly approximate the habits of expert readers. Not only are the habits displayed by the pupils of the second-year class in School A more mature than those displayed by the pupils in School B, but they are very much more mature. In Selections III, IV, and V, the second-year pupils in School B made even more fixations than the first-year pupils in School A, thus revealing the extent to which the indirect method produces a detailed analysis of the material read.<sup>13</sup>

To summarize the habits relating to oral reading as indicated by the records of Selection VI, it must be said that the pupils in school A (where the direct method was used) approach more nearly the habits of mature readers than do those in School B, and that this is particularly true of the second-year class.<sup>14</sup> . . . One may summarize the facts presented in this part of the by saying that the direct method used in school A has produced at the end of the two years time habits of reading which are greatly superior to those which have been produced by the indirect method used in school B.<sup>15</sup>

So far I have assumed that the translator goes through a double mental process, which must necessarily take a longer time than the single process of reading with comprehension. But this is not normally the case. The translator who translates out loud or to himself tries for speed, just as the person who reads does. In the effort to acquire speed, something must be sacrificed. It cannot be the meaning, for that is the first object. It cannot be the rendering into English, for . . . the method by which the meaning is conveyed to the intelligence of the reader. Everything that is not essential to the success of the process will be sacrificed. It must be, then, the mental hearing of the sound of the original. When we read our own language to ourselves, we mentally hear the sound of the words. When a real musician reads a score, he mentally hears the rendering of an orchestra. But when the product of the translation method reads a passage in French, all he hears is his own halting English version. The French words have no existence for him, except as different and rather foolish ways of writing perfectly good English words. Thus by the sacrifice of every beauty the foreign language has except its bare literal meaning, he approximates the speed of the person who reads and understands the language in the original. He approximates it, I say, for even with this sacrifice he can never equal it. There is too great a dissimilarity

<sup>13</sup> Buswell, page 67.

<sup>14</sup> Ibid. page 65.

<sup>15</sup> Ibid. page 70.

between the appearance of the French word and the sound of the English word that it evokes in the ear of the translator. Out of the double process he has made, after a fashion, a single process, but one which is more complicated and difficult than the instantaneous recognition and comprehension of a passage in a single language. His sacrifice has not enabled him to overcome completely the speed handicap of the translation method.

His sacrifice has not availed him, and yet he has lost by it nearly everything that makes foreign language study valuable and enjoyable. Translation, without formulating in the mind, without mentally hearing the sound of the original, forces the translator to forego every pleasure, every suggestion, every aid to full comprehension that is conveyed by the sound of the passage read to one who reads understandingly in the original medium. This deprivation limits the material that he can read with full comprehension and enjoyment to those works in prose which address themselves directly to the understanding through the medium of the intelligence without making any direct appeal to the æsthetic side of the reader's nature through the sound of the words themselves, independent of their meaning. Thus not only all poetry, but a great deal of the best prose is and always will be, unless he changes his method, a closed book to him.

He cannot change his method, however, except by adopting, at this late stage in his preparation, the method that he has rejected at first. And when he does decide to change, he will find the process a very difficult one. Like all the worst vices, translation when reading a foreign language is most dangerous and harmful in the early stages of the student's preparation. When the student begins his study of the foreign language, he is confronted with a difficulty. He cannot easily both read and understand at the same time. He can fairly easily either read in the French or translate aloud into English. But he cannot combine the two. He is like the small boy who told his mother, apropos of exercises in verse writing at his school: "I can make it rhyme, or I can make it have sense, but I can't make it do both." His immediate interest is in getting the meaning. He can, at this stage, do so most quickly and easily by translating. Therefore, unless prevented, he will translate without reading the French. The translation method of preparation not only does not prevent this vicious practice, but actually inculcates it.

And the poor victim finds, when he has reached the stage where he realizes the deficiencies in the faculty it has given him, that it has also given him a habit which must be completely unlearned before he can begin to make progress toward a proper reading ability.

May I be pardoned here for a little personal testimony? I was myself a victim of what I have come to regard as a vicious method of teaching a modern language. Both in school and in college a large part of the class work consisted of translation from French into English. I learned to read that way. I found that when I read I always translated to myself. It was fairly easy for me to get the meaning of most French passages. But if I read aloud in the French, or even if I forced myself to read silently in the French, I couldn't get the meaning.<sup>18</sup> I had to read it over again, ignoring the French words and thinking only of their English equivalents. The result was that reading French was always a bore. I don't remember ever reading it for pleasure. I can remember reading in a college course poems of Hugo, Musset, and Lamartine. The poems were translated aloud in class. We were never required to read and understand in the original. I can't for the life of me see what possible good there was in reading them that way. Later, when I went to France and had to talk, I found that I had to formulate my sentences in English and then translate them into French. And I had to translate the answers into English before I could understand them. I had studied French six years in school and one in college, and had taught it for several years at this time. I had to start in on the painful job of unlearning my bad translation habit before I made any progress toward talking. When I had unlearned it, and only then, did reading become a pleasure. Since then, almost instinctively, in learning foreign languages, Spanish, Italian, and even Old Provençal, I have never allowed myself to translate, except where a translation has been called for. I know that not only was the process of learning much more interesting, but also progress was much faster. Of course methods of foreign language teaching have much improved. But I still find, in college language courses, students who translate when they read. In fact I should

<sup>18</sup> The photographs of eye movements of students who have followed the translation method show that this is normally what they do when reading, either aloud or silently. Buswell, *loc. cit.*

say that this practice is still the rule rather than the exception. I believe that the emphasis on translation in the college board examinations is the principal cause of this state of affairs.

The student who has adopted the translation habit, because it is the easiest way, loses a drill that is most valuable, especially in the early stages. His method tends to fix in his mind not the sound of the French words, nor even to any great extent their meaning, but merely the English words which a certain combination of letters in the French text suggests. He completely loses the benefit he might obtain from the frequent recurrence in his reading of French words. He will not give any sound at all to these French words. The argument has sometimes been made that the correct pronunciation of French should be insisted on from the beginning because the student will give some sound to the words anyway, and he might much better have the right than a wrong one. The principle is sound, but the reason is fallacious. He will not give any sound at all to the French words. They will suggest directly to him their English equivalents. For him the natural order of things will be completely reversed. In any language the spoken word is of course the original, and any written or printed version of it merely a representation. There are still many people who can speak a language fluently, but who cannot read or write a word of it. To the product of the translation method, the written or printed representation is the beginning and the end of the language. What it stands for, a living spoken word, either the correct one or an imaginary one, has no existence for him.

Up to this point we have considered the defects in the translation passage in connection with its relation to the preparation of the student. The mere setting of a passage for translation has certain effects on the preparation of the student that seem to be unfortunate. He does not make the best use of his time because he is induced, by the type of examination set, to spend a good deal of it in work that is relatively unprofitable and often distinctly harmful. Nevertheless, if he works hard, he will make progress toward some objectives, although perhaps not the best. Every teacher knows that no matter how poorly devised and inefficient the instruction, a good conscientious student will get a great deal out of the course. The student trained in the translation system of preparation in a modern language will learn to translate. It is my purpose later on to ex-

amine the question whether the present type of examination properly tests that ability. But first it will be proper to see how far the translation passage is defective as a test of achievement of the proper objective, reading comprehension.

As a test of reading comprehension, the translation passage is defective from the point of view of validity, because it includes the element of rendering into English, which has no essential relation to reading comprehension. In order to make it valid as a pure comprehension test, the skill of the student in choosing the proper English word, and his facility in writing idiomatic English, must be discounted. How can we fairly estimate how much of his success in translation is due to these factors?

Not only is the test invalid, but it is also unreliable, if considered as a test of reading comprehension. This can easily be demonstrated. A test is reliable if it will give the same score on successive tries, where there is no change in the ability of the student. Now should a student make considerable improvement in handling the problem of English expression, without making any at all in his knowledge of the language studied, he should certainly make a better score on a second try. Thus, not only does the translation passage test an improper content, but also it is unreliable as a test of the proper content. It remains to be seen how it serves as a test of the mere ability to translate, the ability that is acquired by the course of preparation it induces.

To test this question, we must determine what is the nature of the ability to translate that is desirable in second and third year students of a modern language. It must be borne in mind that this is a modern language course, and the test is a test of achievement in such a course. Matters desirable in themselves and proper to be tested, but which are not necessarily incidental to the objectives in the course, should have no part in the test if in any way their presence makes it more difficult to obtain an accurate score on the student's ability in essentials.

The essential qualities that can be brought out in the translation test are those which depend on a knowledge of the language studied. The test ought to be so set that this knowledge will tell the most for success. Ingenuity, general information, development of the analytical faculty and of the reasoning faculty, aptitude for puzzles, these are all qualities desirable in a modern language student, and of great

help to him in translation. But they are of secondary importance. Of first importance is his knowledge of the language itself. Now it is in a test of rapid reading that mere knowledge of the language counts the most for him. He reads over a simple passage in the foreign language and either knows it or does not know it. He recognizes immediately the vocabulary he finds in it, and the grammatical principles, or he does not. He has no time to bring those other qualities into play. On the other hand, in a test where the student has plenty of time to ponder on the meaning of the passage, to read it over and over seeking in the beginning a clue to the meaning of something in the end, applying the methods that make for success in working out a cipher or a cross word puzzle, these other qualities play a large part, so large, in fact, that the result of the test does not give an accurate gauge of the student's knowledge of the language.

It is my contention that the translation test as at present administered on the Cp2, Cp3 and B papers of the College Entrance Examination Board is such a test. I shall first attempt to prove the truth of this contention, and then shall discuss further objections to such a test. That the present test emphasizes the element of working out at the expense of that of reading at sight is shown from the following considerations. A great deal of time is allowed the student on the translation part of the paper over and above that needed by him for reading the passage and writing the translation. I have tested a Cp2 paper and a Cp3 paper<sup>17</sup> as to time. I did it by reading the passage through at the normal rate of reading aloud, timing the reading, and then writing a translation of it at a comfortable speed for good writing and timing that. Then I took the proportion of the whole time of the examination allotted to translation, using the weights for this purpose and compared that with the total for reading and writing. The following table shows the results.

Cp2		Minutes
Task		63
Total translation . . . . .		
Reading . . . . .	2	
Writing . . . . .	11	
Balance . . . . .	50	
	—	—
	63	63

<sup>17</sup> September, 1924.

Cp3		Minutes
Task		
Total translation .....	72	
Reading .....	3	
Writing .....	17	
Balance .....	52	
	—	—
	72	72

Thus we have approximately fifty minutes that the student can devote to the translation in the way that will pay him the best returns. Experience has shown that he can best use this time in studying out the meaning of the passage before he begins to write. The examination paper always carries a direction to the student to read the passage through before beginning to write. On some of the college examination papers that preceded the College Entrance Examination Board papers, the direction used to read: "You are advised to read the passage through several times before beginning to write." As a student I discovered that this was excellent advice, and I carried it a great deal further. Often I could make nothing at all of the passage when I first saw it. I proceeded to read it over, understanding nothing, and then to read it over again and again. Gradually I would see a light here and get a hint there. By continuing the process, I would be enabled to build on the slight foundations established until the whole passage would be intelligible. There are several reasons for this. By familiarizing himself with the whole passage at the very beginning, the student avoids the danger of getting a false idea as to a word or sentence, which might throw him off the track as to the main idea of the passage. Then suggestions come most easily when unsought. The student who stops at a word he thinks he doesn't know, and tries to puzzle it out, will probably get nowhere. If, on the other hand, he passes right over it, the next or the next or the next time he comes to it, the meaning is likely to jump at him. Finally, when there remain only a few words that the student cannot be sure of, he ought, in most cases, to be able to arrive at their meaning by a process analogous to that employed by the person who solves a cross word puzzle. By this time he knows the passage by heart and he can see at a glance whether the word he wants to put in will be consistent with all parts of it. Throughout a number of years of experience in teaching and tutoring modern languages, I have used this principle to advantage. Students who

have not been taught to employ this method, and have not worked it out for themselves, can improve tremendously their ability to take such tests by adopting it. The student's problem is to get substantially the meaning of the passage. If he can't do that, he fails, if he can, he passes. As an actual fact, the bulk of the points weighted to translation are awarded for merely getting the meaning. Of course the readers like to get good English. But they don't take off much for poor English. After all, the examination is not in English but in the foreign language and it would be wrong to take off as much for an awkward rendering as for a wrong rendering. The student will spend time not in polishing his version, but in puzzling out the meaning, because thus he will be spending it most profitably. And if he deciphers, in the time allowed, the meaning of the passage, which possibly he could make nothing of at first sight, he will make as good a showing as the student who could read it at a glance.

This emphasis on puzzling out at the expense of reading at sight is wrong for another reason. The student should be given the abilities that will most stimulate him to further effort or to further practice. If he is merely able to decipher a difficult passage slowly, the pleasure decreases as his proficiency increases, because the passages cease to be puzzles. On the other hand, the student who can read easily and fluently gets the same pleasure out of reading that he does out of reading his own language. And this pleasure increases with the increase in his fluency. Latin and Greek students and to a certain extent German students rarely read for pleasure. The process is too much like a mental exercise. In French, on the other hand, it is easy to inculcate the ability to read rapidly at an early stage in the instruction. The English speaking student starts with an understanding of a large number of the French words because they are of Latin origin and of French words that have been taken over into English. His progress will be most rapid if he always reads rapidly. He should be given an opportunity on the examination to show what he can do in that line.

Moreover, it must not be forgotten that the students who take the entrance examinations are in classes in which there are a great many other students who do not take them, and who have finished their work in French when they finish the year that prepares the others for the examination. Also there are a number who will take the examination, but who will not continue the subject in college. These stu-

dents should have something valuable to show for the two or three years they have spent studying French. It must be obvious that a mere ability to puzzle out painfully the meaning of a passage in the foreign language will be of little practical value to them. On the other hand, if they can read simple French fluently, they will be encouraged to do so. The more they read, the more easily they will be able to read. This whole question has been the subject of an extended examination. It is involved with the questions who should and who should not study a modern language; and what should be the content of the standard two year course and the standard three year course in secondary schools. A fuller discussion of these questions would be out of place here. It is enough to remark that the arguments for the emphasis on fluency in reading easy French rather than ability to solve difficult problems of translation apply with equal or greater force in the case of those students who are not intending to continue French in college.

Finally, it will doubtless be asked, "What is the alternative?" Granted that a translation passage is not ideal, what better type of question have you to offer?" My answer is some form—almost any form would be better than a translation passage—of the reading comprehension test. It is not necessary to refer specifically to any of them. Some are doubtless better than others. Personally, I like very much the type used on the American Council Beta French Tests. If, however, it is desired to set a passage of connected reading matter, similar to the translation passages that are now set, I believe that the students should be given just time enough to read it through once at a normal rate and no more. This should be followed by a test of some sort. Should this test consist of questions to be answered in French? Should it consist of questions to be answered in English? Should the questions be answered yes or no? Should it be of the true-false type of tests? I do not know. Experts in the science of testing should be able to solve the problem. My quarrel is with the translation passage. I am content to suggest the general type of test, any form of which would be an improvement.

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## Correspondence\*

### EXTEMPORE CONVERSATION IN THE FRENCH CLASS

To the Editor of *The Modern Language Journal*:

Your readers may be interested in a method of teaching French conversation which has been adopted by Holland Hall School for our more advanced students. Two or more students are selected to carry on a short extemporized conversation in French, consisting perhaps of from five to ten sentences for each student. They use as a background any situation which might occur in every day life. At first it is necessary for the teacher to take the initiative in starting the new method by offering suggestions. However, the students have ideas of their own, and respond in general very quickly with suggestions. In the beginning there is generally more action than words. However, the students are immediately pleased with the idea that they are actually using the French which they know in a comparatively fluent manner. They enjoy taking the initiative in the choice of subject matter, and take great pride in presenting something which will furnish entertainment for their classmates. Further, the system gives them an incentive to increase their vocabulary and their knowledge of idiomatic French. At the same time, it holds the interest of the entire class. A wide range of subjects is chosen. For example, last week several students arranged a conversation to take place in the office of a business man between an employer, his office boy, and a giddy stenographer. Another group gave an afternoon tea discussion in which they chatted of the coming election of offices and of the inter-class basketball game. A third group portrayed a bit of college life in an incident occurring in a dormitory the night before an examination. Two others, impersonating a grocery clerk and a customer respectively, proceeded to quarrel about the price of oranges.

Besides this extempore dramatization, once a month the students write short playlets which are presented to the class. These are rarely much longer than the extempore conversations. They contain a great many expressions already familiar to the student, together with some additions and with a new background. For example, when some group has presented a scene occurring in a grocery store, other students will write of incidents happening in other kinds of stores. The best of these playlets are chosen by

\* The Editors welcome short communications on topics of interest to teachers of modern foreign languages. Please send such items to the Managing Editor.

the teacher, or by the teacher and pupils, and are later given as a French program for the benefit of the entire school.

The experiment has been satisfactory to the students, who have enjoyed their work and have shown increased interest in French conversation. The parents of the students and the officers of the school have also been very well pleased with the results attained by this method, which has been in use at Holland Hall for a period of two years.

ELIZABETH FRANZ

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### Notes and News

**NOTE:** Readers will confer a favor on the Editor by calling his attention to matters suitable for inclusion in this department.

Changes in the personnel of Language Departments, developments in education affecting the modern languages, meetings of language teachers—these are of particular interest to our readers; but there are many other happenings of which language teachers would doubtless like to be informed. Please send all such communications to the Managing Editor.

**American Field Service Fellowships for French Universities** is now an incorporated body affiliated closely with the Institute of International Education in New York. This corporation announces that a limited number of fellowships for advanced study in France will be offered for 1929-30, each carrying a stipend of \$1200 and normally tenable for one year but capable of renewal under favorable circumstances. Last year there were twelve such awards, covering a wide range of subjects. Each candidate must be a male citizen of the U. S. or its possessions, must be a graduate of a recognized school at the time of application, or 24 years of age with at least five years of technical training, must be of good moral character and suitable personality, and have a good practical ability to use French. Ages between 20 and 30 are preferred. Applications must be received by the Institute at 2 West 45th Street by January 1. Further information will be gladly furnished by the Institute on request.

**A Modern Language Service Center** has been established at Tufts College this fall, the moving spirit back of the venture being Professor Carleton A. Wheeler, who had recommended to the Modern Foreign Language Study, during his service as special investigator, that the Study should undertake the establishment of such a center. Many of our readers know of the fine service that has been made available to teachers of Latin by the Classical Service Bureau maintained at Columbia by Miss F. E. Sabin; it was the success of this enterprise which recommended so strongly

the initiation of something similar for the modern languages. Tufts College will provide the requisite space and equipment and some clerical help; but it is believed that the Service Center will be partially self-supporting. A collection of teaching material will be formed, and bulletins going out to the regular mailing list will keep subscribers informed of the latest advances in methods and the newest available material. We are glad to bespeak for this fine undertaking the cordial encouragement and support of all our readers.

**Sources of realia** may be among your desiderata. Here is a partial list. For **French**, write to Mme H. K. Held, Lincoln Junior High School, Medford, Mass., who will be glad to send a catalog. (See this Journal for April 1927.) For **German**, write to the German Tourist Information Office, 630 Fifth Ave., New York, or to the B. Westermann Co., 13 West 46th Street, New York. For **Italian**, write to the Italian Book Co., 145 Mulberry Street, New York. For **Spanish**, write to Mr. A. C. Streeter, 1202 S. 16th Street, Chickasha, Okla. For additional information, write to Mrs. Alice M. Dickson, Doubleday, Doran and Co., Garden City, New York.

**Sigma Kappa Phi**, the national honorary foreign language fraternity, has been called to our attention by Whitford H. Shelton of the University of Pittsburgh. Mr. Shelton writes that although he is not an officer, he will be glad to supply information to those who desire it, and adds: "In the University of Pittsburgh, the plan of bringing together the faculty members and the best students of all the language fields in such an association has been eminently successful. . . . The effect on the students and on the scholarship in all languages has been equally beneficial. . . . Many students deliberately set out in their Freshman year to make a record that will assure their eligibility, and the level of the work in all departments, as well as the more conspicuous examples of individual achievement, show the benefit of it."

**Daniel Harrison Kulp II**, associate professor of education in Teachers College, Columbia University, addressed the Modern Language Teachers Club of Detroit on December 5, his subject being "The Sociology of Language." The speaker was entertained at dinner before the lecture, and opportunity for informal discussion was afforded at the close of his address.

**Foreign correspondents** for American pupils and students can be obtained by writing to Prof. A. I. Roehm, Peabody College, Nashville, Tenn., or (for German only) to Fräulein Katharina Hartmann, Leipzig N 22, Fechnerstr. 6. Write to Prof. Roehm for instructions. The following advice is for those who wish correspondents in Germany with a minimum of delay. (1) The teacher should file the request. (2) Boys and girls should be given on

separate lists. (3) Information should include: full name, age, father's profession, school, in what year of German, exact address. (4) Pupils should engage to keep up the correspondence for at least a year. (5) Registration fee is 15 cents per name remitted by postal money order. (6) In the case of college students, special scholastic interests should be noted.

**Exchange students from France** have been coming to the United States since 1919, holding scholarships provided and administered by the Institute of International Education in co-operation with the Office National des Universités et Écoles Françaises in Paris. This year there are twenty-six holders of such stipends in the United States, several of whom have been re-appointed for a second year. Most of them, we note, are studying in schools east of the Alleghenies, and all of them east of the Mississippi.

"**Shall German be Taught in our High Schools?**" is the heading of a symposium which appeared in the *German Quarterly* for last March, and of which a considerable number of reprints were distributed last spring. The Germanistic Society of America has now voted, we learn, to send out several thousand more, and bespeaks the aid of teachers and friends of German in having them effectively placed. The symposium embraces opinions of 61 prominent Americans in all walks of life, and represents a rather remarkable agreement on this subject, the more striking that the compilers report the receipt of not a single unfavorable answer.

**Public Lectures in French, German, and Spanish** are again offered in Los Angeles under the auspices of the foreign book department of the public library. This seems to us such an admirable plan, and so worthy of emulation elsewhere, that we list the lecture subjects, as we did last year, in the hope that readers may be encouraged thereby.

#### FRENCH

*Trois Nouvelles Biographies Françaises*, Mrs. Elizabeth Eaton Burton; *Pierre Benoit et le Roman Exotique Contemporain*, Dr. Jean Gontard (University of California at Los Angeles); *Sacha Guitry, le Molière Contemporain*, M. Louis Briois (University of California at Los Angeles); *Les Grandes Légendes de France*, Mrs. Elizabeth Eaton Burton; *Un Virgile Français*, Paul Bonnet (University of California at Los Angeles).

#### GERMAN

*Gerhart Hauptmann als Dramatiker*, Herr Max Montor, berühmter deutscher Schauspieler; *Friedrich Nietzsche*, Professor Rolf Hoffman, University of California at Los Angeles; *Amerika im Urteil zeitgenössischer deutscher Dichtung*, Professor Erwin T. Mohme, University of Southern California; *Richard Dehmel*,

Professor Bernhard A. Uhendorf, University of California at Los Angeles; *Aufgaben der Deutsch-Amerikanischen Presse*, Herr Hans Demuth, California "Staats-Zeitung"; *Oswald Spengler*, Professor Alfred K. Dolch, University of California at Los Angeles; *Frauendichtung*, Frau Anna von Mueller, berühmte Vortrags-künstlerin.

#### SPANISH

(En celebración de la Fiesta de la Raza) *Vitalidad de la Raza Española*, Excmo. Sr. Marqués de Villa Alcázar, Director of the Union Bank and Trust Company of Los Angeles; *Vida Artística de México*, Sr. Jorge Juan Crespo, Mexican artist; *El Folklore Hispano Mejicano en los Estados Unidos*, Doctor Victoriano Salado Alvárez, National University of Mexico; *Figuras Españolas Contemporáneas*; José Ortega y Gasset, Professor César Barja, University of California at Los Angeles; *Prosistas Mejicanos*, Professor S. L. Millard Rosenberg, University of California at Los Angeles; *Libros Célebres de Viajes por España*, Professor Ernest H. Templin, University of California at Los Angeles; *Manual Gutiérrez Nájera*, Sr. Agustín Aragón, Mexican writer; José Asunción Silva, Doctor F. P. Gamba, (formerly of the National University, Bogota, Columbia), Los Angeles Translation Service.

**Enrollments in modern foreign languages** in the city of New York are more or less indicative, we believe, of conditions throughout the country, and we propose to continue listing them from year to year. We owe the following figures to the courtesy of Mr. L. A. Wilkins.

Year	French	German	Italian	Spanish	Total	Enrollment	Ratio
1927	43,964	6,602	1,606	30,411	82,583	143,649	57.5%
1928	48,009	7,944	1,833	29,998	87,784	152,751	57.4%

The Third International Oratorical Contest for boys of high school age was held in Washington on October 13, the opening address being delivered by the Mexican ambassador in recognition of the fact that a Mexican won the contest last year. There were eight competitors, representing Argentina, Canada, Cuba, England, France, Germany, Mexico, and the United States. The awards were: René Ponthieu (France), "French Thought and the Idea of Liberty," first; José de Tomaso (Argentina), "The Confraternity of the Americas," second; William Fox, Jr. (Canada), "Canada's Future," third; James R. More (U. S.), "The Development of the Constitution of the United States," fourth. Our co-worker, H. G. Doyle, who is vice-president of the Pan-American Union, played a considerable part in the successful proceedings.

**Does Spanish spelling need reform?** Hector Gomez of Chile thinks that it does, and wrote an article which appeared last

March in *Coopera* (Mexico) to prove it. He proposes an alphabet of 24 letters, eliminating *c* and *z* which sound like *s* in Chilean speech, and gives a chronological schedule whereby the new system would be fully in effect by 1950.

**Foreign lecturers** continue to multiply in the land, and we are amazed at the lists sent out by the Institute of International Education in New York, where all pertinent information can be secured. Among those of possible interest to our readers are the following: **Georg Kartzke**, asst. director of the Institute for Foreigners at the Univ. of Berlin, Germany, speaks on educational subjects; **Dora Wagner**, State High School for Girls, Dresden, Germany, speaks on new features of education in Germany, especially with regard to the youth and outdoor movements; **Marguerite Mespoulet**, Wellesley College, lectures on contemporary French literature; **Gaetano Salvemini**, historian, discusses present-day Italian questions; **André Chevillon**, author and member of the French Academy, speaks on philosophical subjects; **C. Barcia Trelles**, official lecturer of the Instituto de la Espanas, lectures on legal and political problems of modern Spain; **Ludwig Mueller**, exchange professor at Northwestern University, available for lectures on modern German education.

Other foreign lecturers announced by the Alliance Française include: **Fernand Mercier**, curator of the museum of Dijon, will lecture on fine art; **Yvon Lapaquellerie**, sub-prefect of the Prefecture of the Seine, lectures on French drama; **Bernard Fay**, university of Clermont-Ferrand, lectures on French literature and public questions; Mme **Aline Caro-Devaille** and **Marie de Mare** are official lecturers of the Federation of the Alliance Française; Mme **Suzanne Grinberg**, French lawyer, lectures on feminist and legal topics; Mme **la Comtesse de la Gabbe** speaks on family and social life in France; Mlle **Charlotte Nissiat**, now at Hunter College, New York, lectures on modern French literature; Mlle **Louise Dulieu**, New Jersey College for Women, lectures on French geography, literature, and art; Mlle **Marguerite Marie Chalufour**, Miami University, lectures on French art and geography; Mlle **Aline Chalufour**, now at Milton Academy, Mass., speaks on public matters. Further information may be had of the office of the Federation at 32 Nassau Street, New York City.

#### BUCKNELL UNIVERSITY EDUCATIONAL CONFERENCE

The Modern Language Section of the Bucknell University Educational Conference was held Saturday morning, Oct. 20. The attendance was good and the spirit excellent.

Professor Lucretia V. T. Simmons of Pennsylvania State College was the first speaker. Her paper "Present-day Aspects of Modern Language Teaching" was a compact and interesting summary of the most recent developments in the field.

Professor M. A. DeVitis of the University of Pittsburgh spoke on the topic "Pertinent Remarks Anent Foreign Languages." He urged a spirit of solidarity among modern language teachers and deplored the intercine warfare which tends to weaken us.

Miss Esther E. Miller of the West Chester gave an excellent brief report of an experiment in forming a French club in a small high school. The interest aroused far outran expectations and contributed greatly to the quality of work in the class-room.

The session ended with a general discussion of concrete problems of teaching. Professor Leo L. Rockwell of Bucknell College presided.

Dr. Coit R. Hoechst of Pittsburgh was elected chairman for 1929.

MODERN LANGUAGE SECTION, MAINE  
TEACHERS' ASSOCIATION

The modern Language Section of the Maine Teachers' Association was held Friday morning, October 26, at the Bangor High School. The chairman of the section, Mrs. Alice P. Gower of Skowhegan, presided. In the absence of the secretary, Professor A. N. Leonard, Professor Roy M. Peterson served in that capacity. The attendance was unusually large.

Two stimulating addresses were given: "A Dozen Devices" by Miss Edith A. Mayberry, head of the department of French, Dorchester High School for Girls, Boston; "Giving Languages a Voice" by Professor Carleton A. Wheeler, head of the department of Romance languages, Tufts College.

The following officers were elected for next year: chairman, Miss Sarah Enright, Edward Little High School, Auburn; secretary-treasurer, Professor A. N. Leonard, Bates College; members of the executive committee, Miss Myra Dolley, Deering High School, Portland and Dr. D. W. Schumann, Bowdoin College.

ROY M. PETERSON

Personalia

**Louis Cazamian**, professor of the English language and literature at the Sorbonne, is visiting professor of English at Columbia University for the current year.

**Thomas B. Bronson**, head of the German department at Lawrenceville School, N. J., and a member of the faculty there for thirty-five years, has retired at the age of 70.

**Alexander G. Fite** (French), of the University of California at Los Angeles, has been granted leave of absence for the current year to complete some researches in France. He also expects to give some lectures for the Alliance Française and to attend a reunion of old Rhodes scholars at Oxford in June.

**Ludwig Mueller** of Barmen, Germany—where he is Oberstudiendirektor of the Realgymnasium for girls—is spending the current year at Northwestern University as one of the exchange teachers brought over by the Institute of International Education in New York.

**Karl E. Shedd**, formerly of the Tamalpais School, San Rafael, Cal., is now Assistant Professor of Spanish at Boston University.

**A. H. Dahlstrom**, formerly of Gustavus Adolphus College, St. Peter, Minn., is now professor of German at Heidelberg College, Tiffin, O.

**Harrison Herbert Ferrell**, B. A. Northwestern 1924, M. A. ibid. 1925, has now taken his doctor's degree in German, with the dissertation: "The Development of the Infinitive in Old High German." Mr. Ferrell is now teaching in the State College of West Virginia at Charleston.

**Raymond P. Maronpot**, formerly in the Central High School, Paterson, N. J., has been appointed head of the department of modern foreign languages in the B. M. C. Durfee High School, Fall River, Mass.

**Herbert D. Austin**, University of Southern California, has been appointed editor of *Italica*, the Bulletin of the A. A. T. I. **L. A. Riddle** of the same institution will be assistant editor.

**J. R. Shulters** has transferred from Purdue University to the Florida State College for Women at Tallahassee as assoc. Prof. of French and Italian.

We announce with deep regret the death of **William A. Speck**, curator of the collection of classical German literature at Yale University, especially noted for its Goetheana. Mr. Speck went to Yale in 1913, bringing with him the most important collection of Goethe material that had ever been assembled in America. Constant additions since that time have made it the finest collection outside of Germany, due largely to Mr. Speck's own zeal and energy. He was engaged on a descriptive catalog of this collection to be published by Yale in connection with the Goethe centenary in 1932.

### Among the Periodicals

"Learning and Retention of Latin Words and Phrases," by J. P. Anderson and A. M. Jordan, in the *Journal of Ed. Psych.*

for October, pp. 485-497, contains much of interest for the teacher of modern language. Three main points may be repeated here. (1) Those who learn more retain more. (2) There is a significant correlation between silent reading ability and vocabulary memory. (3) The presentation of Latin-English derivatives is effective for vocabulary retention.

"The Modern Foreign Language Study in the United States," by Robert H. Fife, appeared in the *Educational Record* for October, pp. 189-208. It is an authoritative and concluding summary report of the entire activities of the Study headed by Mr. Fife, and can be commended to those who wish a brief introduction to this important educational project.

"Free Composition in a Foreign Language," by L. M. Hayes, in the (London) *Journal of Ed.* for Oct., urges a training which will obviate mere translation into the foreign language, whereby the student is often forced into unnatural and unidiomatic locutions.

"Method versus Technique" is discussed at considerable length by Florence M. Baker in the (N. E.) *Journal of Ed.* for Oct. 8 and 15. Miss Baker's distinctions and practical applications will be illuminating to many of her readers, and apply to subjects other than foreign language.

**Teachers of Spanish** in search of useful ammunition are referred to an article by Ignatius Phayre in *School and Society* for Sept. 29, entitled "The Spanish Language as an American Asset—Its Value in Politics, Culture, and Trade."

*Hispania* for October contains, besides the articles dealing with Diaz Mirón (see our Foreign Notes), the following items of interest: a "Bibliography of Narciso Alonso Cortés," "A Musical Background for Spanish Classes," by Eduardo García, and "A Problem," by Mary E. Peters, who writes, "While theoretically I prefer the reading without translation, each year I find translation seems more necessary."

**Michael West's new researches and discoveries** (the word is not too bold) in the teaching of reading were referred to, only too briefly, in two book reviews appearing in our last issue. We are glad to call the attention of our readers to a new source of information, an article in the October number of *Modern Languages* (London), entitled, "The 'New Method' System of Teaching the Reading of Foreign Languages." Here Mr. West gives an admirable brief summary of his own work and its results, sets forth the specifications for the preparation of readers according to his plan, and appends a few well-chosen examples taken from his English readers to illustrate the matter still further.

The *Modern Languages Forum* for October contains the following matter of general interest, apart from the quarterly book-

letters which are a constant feature of this excellent little journal: "The Modern Languages in California," by Robert H. Fife, in which figures are made to talk in a most striking and stimulating way; "Modern Foreign Language Values," by F. H. Reinsch, A. L. Gillmann, and E. N. Reed; and a helpful little news note on the subject of "Realia."

"Why Study German?" is the title of the leading article in the April *Interpreter*, published by the General Extension Division of the University of Minnesota. The writer is James Davies of that university, who stresses the value of being able to read German literature, especially German poetry, in the original language.

The *New York Bulletin of High Points* for September contains two suggestive little articles: "Learning from Students' Mistakes," by F. V., who got new insight into student difficulties by inducing them to tell why they made certain errors; and "Silent Reading in Foreign Languages," by M. L. C., who believes that silence is essential to reading progress, and advocates the foreign language newspaper as a good source of silent reading matter.

In the *Monatshefte für deutschen Unterricht* for October we find the following contributions of interest: "Das Grammophon im Sprachunterricht," by E. P. Appelt, takes a welcoming view of this adjunct to our teaching devices; Ernst Feise discusses the "Choice and Staging of a German Christmas Play," and adds greatly to the value of his remarks by giving a sketch of a suitable stage setting and a critical list of possible plays. Those who would still like to put on a Schubert-program will find useful suggestions in the little article by the editor. Two shorter contributions are also worthy of mention: "Modern Illustrated Lessons," by Karl Sepmeier, who argues with enthusiasm for the use of pictorial material in the classroom; and "Re-Discovering Germany for German Classes," by Mathilde Holtz, who outlines a comprehensive plan for the study of German life and culture in connection with language study.

**Foreign language periodicals**, suitable for supplementary reading on the part of the pupils, are as follows: for French, "Le Petit Journal" (Doubleday), and "L'Étudiant Français," (J. de Mier, 230 W. 17th, N. Y.); for German, "Das Deutsche Echo" (B. Westermann, 13 W. 46th St., N. Y.); for Spanish, "El Eco" (Doubleday) and "El Estudiante de Español" (de Mier). All of these are well edited and illustrated; teachers who use them find them very helpful in stimulating pupil interest.

Other articles of possible interest to our readers are: Gourmet's tour of France. By G. B. Stern. ill. Liv. Age 335: 107-10. Oct. Letter from France. Sat. Rev. Lit. 5: 9, 152. July 28, Sept. 22. Italian letter. By R. Piccoli. Dial 85: 339-43. Oct.

## Foreign Notes

**Educational expansion** on a vast scale is the program of M. Édouard Herriot, French minister of education and fine arts. Specifically, his plans embrace the following items: 1) Extension of the Cité Universitaire movement to the provincial universities; 2) increased interchange of professors with foreign universities; 3) establishment of scholarships for study abroad; 4) foundation of offices abroad, which shall disseminate information touching educational opportunities in France; 5) creation of special lycéums for the benefit of foreign youth sojourning in France.

The **youth movement in Germany**, which had made a considerable start before the war, and has increased its activities since Germany recovered her economic stability, has spread to every corner of the country, and bids fair to change the entire social, educational, and perhaps eventually the political aspect of the nation. One of its principal objectives is the creation of a better understanding between German youth, teachers, and parents, along which line a good many noteworthy things have already been accomplished. It has other important aims, the future effect of which is incalculable. Some of these matters were recently set forth by Dr. Dora Wagner, of Dresden, Germany, and seem to have come as a revelation to the American educators who heard her. We cordially recommend a study of this movement to those who believe in directing the energies of our youth to the solution of its own problems.

The **centenary** of the founding of the firm of **Philipp Reclam jun.** in Leipzig was celebrated on October 1. This enterprising house was the first, we believe, to realize and exploit the possibilities of inexpensive editions of good literature. Its little paper-bound volumes have sold in uncounted thousands, and have been a godsend to lovers of literature everywhere.

**Hebbel's "Judith,"** a striking drama based on the Biblical story and tradition, was performed at the dedication of the new Jewish national theater in Jerusalem.

The **Goethe Prize** (10,000 M.) of the city of Frankfort, first established in 1927, has just been awarded to the Alsatian writer Dr. Albert Schweitzer.

The **Travel Tours** of the (British) **National Union of Students** are growing in popularity, we read, the participation this year having been three times that of the year before. The basic idea of the system is that students of the different countries concerned shall entertain each other. About 450 foreign students visited England this last summer, and about 500 British students visited the continent and America.

**Foreign study** is recognized as a premium for good work, according to recent advices from Colombia. There the National Medical Council has appointed a committee of three physicians to examine the medical theses presented for the doctor's degree and select the most meritorious one. The writer of the honor thesis will be sent to Europe to perfect his knowledge.

The **annual fellowship** (\$1500) of the A. A. U. W., which is offered in token of amity to the women of Latin-America, has been awarded this year to Señorita **Lidia Santelices V.**, graduate of the school of education of the University of Chile. She has been teaching in the secondary schools of Chile for the past six years, and now intends to pursue the study of English at some American university.

**Guatemala** follows suit in the encouragement of **foreign study**. Last March the announcement was made that the government had set aside funds for several traveling fellowships, the incumbents of which must agree to devote a certain number of years to teaching upon their return home. The news note names five beneficiaries of the first awards, all teachers.

A new **faculty of philosophy and letters** has been established by presidential decree in the central university of Ecuador at Quito. The faculty included the field of pedagogy. Studies will normally last four years and will lead to the degrees of doctor of philosophy and of letters, or to the title of Professor.

**Salvador Díaz Mirón**, one of the leading poets of Mexico, died at the age of 75 in his native city of Veracruz on June 12. A considerable portion of the October number of *Hispania* is devoted to this striking and interesting figure, including a number of separate contributions by different hands.

**Recent deaths** announced from abroad include: **Alfred Henschke**, a German poet, better known under the pseudonym of "Klabund," who died August 14 at Davos. He had published a number of volumes of poetry, beginning in 1915, one of the most important of which was "Dreiklang," published in 1920. This volume presents a collection of free translations of Chinese poems in rhymed verse. The style of these versions reflects the "expressionism" of the younger school of poets in Germany, as does most of Henschke's work. He was thirty-seven years old.

### Reviews

HÜLSEN, HANS VON, *Gerhart Hauptmann*. Philipp Reclam jun. Leipzig 1927. 198 pp.

An interesting publication in the German field, of value to the student and teacher of Modern German literature, is this new

biography of Gerhart Hauptmann by a popular German novelist and political writer. A personal friend of Hauptmann, he knows him intimately and has been permitted to draw upon much material that has never before been made available to the public. He had previously written a personal sketch of Hauptmann's daily life which appeared a few years ago under the title *Tage mit Gerhart Hauptmann*.

The aim of this biography is clearly set forth in the preface. It does not pretend to be a scholarly treatment of the individual works of the writer, but wishes to bring to the German people an authentic account of the life of their greatest living poet. The fact that within the year the entire edition of 18000 copies has been sold is sufficient commentary on its reception by his countrymen. This volume supplements rather than displaces the excellent biography of Schlenther that has been revised by Eloesser.

In writing this authorized biography, Hülsen—a man of keen insight and broad sympathies—enjoyed the assistance of Frau Margarete Hauptmann, who personally vouches for its accuracy in detail. It is filled with incidents and anecdotes of the personal life of Hauptmann that are both interesting and significant. Hülsen also had access to the archives at the *Wiesensteiner*—which by the way under the enthusiastic management of Frau Margarete are becoming the invaluable source for all Hauptmann research in the future—and gleaned much that is new.

In quick succession the events of Hauptmann's life are pictured, his childhood and youth with their problems; his education first at home in Salzbrunn, then at Breslau and Jena; his early marriage and settlement in Berlin, his activities there and his first works that made him the leader of the naturalistic movement; the hostility of the German government that began in his youth with the persecution of a harmless student organization, continued with the efforts to suppress *Die Weber* on the stage, came to a climax in connection with the performances of the *Festspiel* in 1913, and never really ended until the monarchy ceased to exist; the hurried trip to America which resulted in the story *Atlantis*; the first great recognition when Oxford University conferred an honorary Doctor's degree on him, and the world recognition that the Nobel prize always brings.

Of special interest is the latter half of this biography, dealing with the most recent years of the author: thus his plea for peace in 1913, on the eve of the world war, when he exclaimed indignantly against the murder and bloodshed of war, only to be reviled, insulted, and threatened by his government. Then the catastrophe in the summer of 1914, when this lover of peace and happiness for all men turned to his duties with anguish in his heart. His sons joined the army and he used his pen to defend his country against the slander of a hostile foreign press. His answer

to Romain Rolland began his patriotic utterances. For the most part, however, he withdrew and kept silent. But with the collapse of the empire and the Revolution of 1918 Hauptmann again joined the fray and sent a message to his countrymen pleading for unity and cooperation; he appeared upon the platform and spoke to his people, overcoming in these times of dire need his inherent dislike for public oratory. He urged his beloved Silesians, at the time the plebiscites were taken, to keep their country German; he celebrated the founding of the German Republic year after year; he lectured at the University of Vienna on "*Deutsche Wiedergeburt*."

His political sympathies had long since brought him into touch with Rathenau and Ebert. His relation to these men brought him before the people more than ever, until a movement was even started to elect him president of the German republic.

Hauptmann's sixtieth birthday and its recognition in Germany was a vindication and a triumph: a series of festival plays in Breslau, the great jubilee edition of his works published by Fischer, the award of the only German order in existence, the *Pour le mérite*, the third academic recognition—this time from the University of Prague—were all but outward signs of the significance that this poet had attained to, not only for his people but for the world.

Invaluable is the mention made of numerous fragments and unfinished works that are still in Hauptmann's possession. To mention only a few, there is his version of *Hamlet*, for example, upon which he had spent years of thought and research, and which was presented in Dresden in December 1927 (this *Hamlet* is to appear in a special edition in the Weimar Cranach Presse, November 1928). It keeps young Hamlet as the chief protagonist throughout the five acts and minimizes the Laertes drama. Again, there is Hülsen's discussion of the famous *Grosser Traum*, Hauptmann's *Divine Comedy*, which has startled everyone who has been permitted to read even a part of it; a work that is said to show a new Hauptmann, not the poet of *Milleid* but the stern judge who scourges the foibles of his age. Other important MSS include his *Ulrich von Liechtenstein*, the *Merlin* novel, the *Wiedertäufer*, the *Leben Jesu*, and *Kaiser Maxens Brautfahrt*—all fragments that still rest in the desk at Agnetendorf.

WALTER A. REICHART

*University of Michigan*

UMPHREY AND GARCIA PRADA, *Selections from the Prose and Poetry of Rubén Darío*. Macmillan 1928. 274pp.

The modest disclaimer of the editors to fitness in presenting the work of Rubén Darío in the form of a text-book is apparently the result of esteem and enthusiasm for a great poet. This enthusi-

asm may well be expected to have an influence on the students and readers of this work. The editors have prepared a text that is noteworthy from many points of view.

The introduction, concise as it must be, contains not only sufficient biographical data, but also a masterly exposition of the work of the poet, his moods, and the phases in his evolution as the undisputed leader of the *Modernista* movement, and as one of the foremost poets in the succeeding partial reaction.

A chapter on versification in a text-book dealing with the work of one man may be considered by some as unnecessary. No one should question, however, the usefulness of the twenty pages of "Notes on the Versification of Rubén Darío." In the study of his poetry they can help not only the curious student but also in a general way the teacher.

The Bibliography, containing a chronological list of first editions, a partial list of critical studies of Rubén Darío, and also works on Spanish versification, is valuable.

On page 142 we find this statement of Darío from his *Historia de mis libros*: "Si Azul. . . simboliza el comienzo de mi primavera, y Prosas profanas mi primavera plena, *Cantos de vida y esperanza* encierra las esencias y savias de mi otoño." This, wisely, appears to be in general the basis for the arrangement of the selections. Very appropriately and ingeniously each of the three parts is preceded by passages from his *Autobiografía*, and in two cases also by passages from his *Historia de mis libros*. There are included at the beginning two poetical compositions he wrote in his thirteenth year, and the final selection is *Sol del domingo* which he composed two months before his death.

The prose selections deal, as indicated, with the life of Darío and the history of his works as given by himself. The poetical selections that follow are, in two of the parts, usually mentioned in the preceding prose passages. This is excellent coordination, and we not only get some insight into the man Darío, but also are able to follow his growth from the time of "signs of a literary revolution" to when he "gained general recognition as the best exponent of the literary principles of *Modernismo*," and finally when he was to attain "an important place among the most vigorous poets of contemporary literature."

The abundant notes are generally informative as well as merely linguistic, and the vocabulary, while excluding those words that may be easily translated, is complete, and includes many idioms and also biographical and other general information about proper names.

In conclusion, we have in this text something more than a mere collection of passages and poems without correlation or coordination. We have, perhaps without the intent but because

of the ability of the editors, and the care they have evidently given to it, a brief but interesting course on Rubén Darío.

GUILLERMO RIVERA

*Harvard University*

SELECTIONS FROM THÉOPHILE GAUTIER. Edited with Introduction, Notes, and Vocabulary, by Aron Schaffer and S. A. Rhodes. The Century Co., 1928. XVI+185 pp.

It is somewhat surprising that a figure as conspicuously identified with the principal literary currents of his day as was "le bon Théo," should have waited this long for a text edition of selections from his more characteristic works. The extent and variety of Gautier's literary baggage, product of some forty years' indefatigable labor, would render selection difficult were it not for the fact that the work of this genial polygraph was of decidedly uneven artistic value and, in large part, of ephemeral interest. The editors have further simplified their task by selecting four short stories (*Arria Marcella*, *la Mille et deuxième nuit*, *le Pavillon sur l'eau*, *le Pied de momie*), the famous account of the *Première représentation d'Hernani*, and eight poems (*Far niente*, *Infidélité*, *Niobé*, *les Matelots*, *Première sourire de printemps*, *Fumée*, *la Nue*, *l'Art*). One may regret the omission of other poems (*Thébaide*, *Symphonie en blanc majeur*, *A Zurbaran*, or *le Pot de fleurs* perhaps?); the examples included are characteristic. But since the editors profess themselves concerned with presenting the "tripartite genius" of "Gautier the poet, the writer of short stories, and the journalist," the proportions might have been maintained somewhat more equitably, without adding materially to the length of the volume, if certain of his shorter critical essays or spirited feuilletons, in which a breath of life still lingers, had been reproduced.

The prose selections are of such nature as to stimulate the student's interest and imagination, presenting, as they do, charming examples of Gautier's love of the fantastic, the picturesque, and the macabre, his gaiety and gentle irony, his sense of form and color, and his brilliant style. The difficulty raised by the unusually extensive vocabulary, full of striking expressions and exotic terminology, is obviated to a large extent by informational notes elucidating literary, historical, and archeological references and obscure passages.

A few possible difficulties seem to have been overlooked: p. 13, l. 33, *faire des citations latines comme un feuilleton des Débats*; p. 33, l. 30, *Il se sera endormi*; p. 65, l. 26, *produit*, etc. The note on *Montmartre*, p. 6, l. 12, is slightly misleading: the comparison suggests that Gautier had in mind the former tranquil, somnolent, almost pastoral nature of the *butte*. *Porter*, p. 13, l. 3, translated in the note, "the English liquor," might give rise to confusion.

*Somnambule*, p. 15, l. 8-9, should be translated "clairvoyant, medium" as the usual meaning is not applicable in this instance. The text is exceptionally free of typographical errors,—"it" for *il*, p. 95, l. 10, being the only *coquille* noticed.

An adequate vocabulary from which have been omitted words with which the student reasonably may be expected to be familiar after the first year—common words identical in meaning, articles, pronouns, numerals, prepositions, simple adjectives and adverbs, etc.,—occupies the last fifty-five pages of the book.

The text is admirably adapted to serve the triple purpose of providing new and a trifle more difficult translation material; of stimulating the student's interest by the unusual nature of the subject matter; and of giving access to the colorful prose of a charming and significant figure of 19th century French literature.

THOMAS R. PALFREY

*University of Illinois*

S. L. MILLARD ROSENBERG and E. H. TEMPLIN. *A Brief Anthology of Mexican Verse*, Stanford University Press, 1928.

En los momentos actuales en que la importancia de nuestra literatura hispanoamericana va en aumento el libro de los señores Rosenberg y Templin viene oportunamente a llenar un vacío. Con excepción de dos o tres ediciones de obras mexicanas de dudoso valor no se había hecho nada todavía en este país por presentar en forma metódica la fecunda producción literaria de México.

En 111 páginas los autores han logrado darnos una idea bastante acertada de la poesía lírica del país vecino. Viene precedida la Antología de una corta introducción en la cual se hace una reseña de autores desde Francisco de Terrazas hasta González Martínez; en seguida hay un capítulo dedicado a la versificación que no cumple su prometido, pues en vez de darnos explicaciones elementales sobre el tema, los autores debieron, según nuestra opinión, haberse limitado a las innovaciones métricas de los poetas modernistas, punto de primordial importancia en el estudio de la lírica contemporánea. El análisis de la mecánica poética de nuestros días tiene más valor que los temas estéticos y que la psicología de los autores, y como nadie ha emprendido aún este estudio, los profesores Rosenberg y Templin, acaso sin darse cuenta de ello, han desperdiciado una hermosa oportunidad.

Con un apreciable conocimiento de lo que es la poesía mexicana los autores de esta Antología nos han presentado en ella los nombres de 35 poetas, cifra bastante pequeña, si se atiende al enorme número de versificadores que han producido todos los países de la América española. Nosotros creemos que todavía pudieron haber hecho una selección más rígida y que la Antología habría

salido ganando limitada a los siguientes nombres y aumentando el número de poemas de cada uno: Francisco de Terrazas (su soneto es lo único de verdadero valor que de este poeta se ha encontrado), Sor Juana, Riva Palacio, Altamirano, Acuña, Díaz Mirón, Othón, Gutiérrez Nájera, González Martínez, Urbina, Nervo, Tablada, López Velarde y Efrén Rebolledo. Habríamos añadido además los nombres de Alfonso Reyes y de Ricardo Arenales, colombiano este último, cuya labor se desarrolló en México junto a la de González Martínez y López Velarde.

Pero como este libro está destinado a las clases elementales de literatura hispanoamericana y como el propósito de los autores ha sido darnos una obra sencilla y bien orientada los reparos puestos casi no tienen razón de ser. Los autores han cumplido bien su cometido; los profesores hallarán el libro de fácil uso y los alumnos podrán apreciar lo mejor que se ha hecho en México en materia de poesía.

Es de desear que el profesor Espinosa, que tan dignamente dirige estas ediciones, nos dé dentro de poco otras Antologías de esta clase. La producción poética de Argentina, Chile, Uruguay, Colombia, Perú y Cuba es abundante y de positivo valor y merece ser conocida tanto como la mexicana

ARTURO TORRES-RIOSECO

*University of California*

ANIBAL, C. E.—Mira de Amescua: *El Arpa de David*. I. Introduction and Critical Text; II. *Lisardo—His Pseudonym*. Columbus, Ohio, 1925. (The Ohio State University, 4°, vii+201 pp.

This is the first of a series of critical texts of the plays of Mira de Amescua that Dr. Anibal announces, to be prepared largely from hitherto unpublished manuscripts preserved in the Biblioteca Nacional of Madrid.)

*El Arpa de David* is not Mira de Amescua's best play, but it is important because, first, it throws a strong light on the problem of his pseudonym, *Lisardo*, and, second, because by the same light at least five *comedias* may be shown to be his, plays of such merit as to give to Mira a higher place than has generally been accorded to him. *El Arpa de David* also exhibits several theatrical devices of historical interest, particularly the *vozes del cielo*, which Dr. Anibal has already treated fully in *The Romanic Review* (XVI, Jan.-Mar. 1925, pp. 57-70, and—in response to a criticism in XVII, 1926, pp. 65-69—a reply in XVIII, July-September 1927, pp. 246-252), a stage trick used seven times by Mira, but not found by Dr. Anibal to be used by any other dramatist of the period.

Mira de Amescua excelled in the *auto*, and Dr. Anibal considers *El Arpa de David* to be an amplification of that dramatic form. In

any case, its author was decidedly an innovator, in dramatic forms, theatrical devices, style, and literary tendencies. He adhered, however, to the *quintilla*, although his master, Lope, ignores it altogether in his *Arte Nuevo de hacer comedias*, and in *El Arpa de David* it is the predominant metrical form; the *décima* was used by his contemporaries to replace the discarded *quintilla*, but in this play there is a high percentage of both.

Dr. Aníbal promises to discuss in a later study his hypothesis that the large number of scribal errors may be due to dictation of the manuscript by the author: an interesting suggestion concerning any writer of the seventeenth century. This hypothesis has already been attacked by D. José F. Montesinos in *Revista de Filología Española* (XIII, 1926, 2°), but it would seem better to wait until the hypothesis has been defended by its originator. Señor Montesinos has, indeed, not much that is favorable to say about any feature of Part I of this study except to admire the brilliant scholarship displayed in it, "digna de mejor empleo."

We incline, rather, to share the editor's belief in the value of making Mira de Amescua accessible and of furnishing his work with every facility for taking its appropriate place in the hierarchy of the *siglo de oro*. Even in this play, admittedly not his best, there are to be found simplicity, directness, and sincerity of expression, qualities always refreshing, and often lacking in even the most applauded of Mira's contemporaries. Of Part II, concerning the pseudonym *Lisardo*, Señor Montesinos says: "La cuestión es difícil de resolver. . . . [Aníbal] aduce buenas razones sin duda." In view of further studies of this problem promised by the editor, that seems enough to say at this time.

There is an excellent index.

S. L. MILLARD ROSENBERG.

*University of California at Los Angeles.*

### Books Received

#### FRENCH

ALLEN, PHILIP SCHUYLER, *The Romanesque Lyric from Petronius to the Cambridge Songs* (50-1050), with renderings into English verse by Howard Mumford Jones. Introductions, p. xi-xviii; Text, p. 1-291; Notes p. 293-318; Latin texts of the Translations, p. 319-366; Indices, p. 367-373. University of North Carolina Press, 1928. Price \$4.50.

"Despised by the classical scholar, buried beneath a learned language, hidden in the vast volumes of medieval "source ma-

terial," the ten centuries studied in this book have to show as many gems of lyric poetry as any other. Romantic, passionate, personal, scholarly, humorous, satirical, or what not, these poems are here presented in English dress, many of them for the first time, and set with great skill and fine taste in their appropriate cultural backgrounds. Mr. Allen's prose and Mr. Jones's verse combine to introduce to English readers a field of poetry hitherto almost unexplored.

"Nor have the authors confined their attention to Latin alone. They have, in addition, traced the influence of Arabian and Irish lyrics upon the stream of European verse, creating thereby a volume for the scholar, the lover of poetry, the student of comparative cultures." (Publisher's notice.)

HOLBROOK, RICHARD T., *Guillaume Alecis et Pathelin*. Frontispiece, *Deux Signatures Autographes de l'auteur de la Farce de Pathelin*, p. vii-viii. Avant-propos, p. ix-xi; Text, p. 285-406; Index alphabétique, p. 409-412. U. of California Press, 1928. Price \$1.75.

Additional proof in support of the discovery of Prof. Louis Cons, U. of Illinois, author of *L'Auteur de Pathelin*, that *Pathelin* is from the pen of Guillaume Alecis (pseudonym of Guillaume de Hareng).

BABBITT, IRVING, *French Literature*. 38 pp. & bibliography of readings. American Library Ass'n, Chicago, 1928. Price cloth 50 cents, paper 35 cents.

"This course has been prepared for those who wish to know more about French literature. It comprises a brief introduction to the subject and a guide to a few of the best books." (Preface.)

MEREDITH, JOSEPH ARTHUR and JACK, WILLIAM SHAFFER, *Outline English Grammar for Romance Language Students*. Foreword, p. 1; Text, p. 3-20; Index, 21-22. Privately published by W. S. Jack, U. of Penn., Philadelphia, 1928, price 40 cents.

"Practically all foreign language courses presuppose some knowledge of grammatical nomenclature. Ten year's teaching experience, however, has shown the authors of this little manual that such knowledge is not possessed by many of the students who enter college language courses." (Foreword.)

DEFOE, DANIEL, *Premières Aventures de Robinson Crusoé*. Edited by Arthur Wilson-Green, Radley College. Preface, vii-viii; Text p. 1-109; Exercices, p. 110-128; Lexique, p. 129-149. Cambridge University Press, 1928. Price \$1.25.

"Robinson Crusoe is known in every school in France and his return to England as *Robinson Crusoé* affords a new link between the schoolboys and schoolgirls of the two countries." (Preface.)

KULLMER, C. J. and GÉRARD, JEAN, *Sketch Maps of France*, with collaboration of DE MARTONNE, E., illustrations in duotones by COURTELEMONT, G. Introduction and preface, p. 4-6; Text, p. 7-91; Glossary, p. 92-94. Kramer Pub. Co., Syracuse, N. Y., 1928. Price \$1.40.

"The most beautiful schoolbook ever printed—The unique features are: (1) the most complete presentation of the realia of France, *France visualized*, (2) free composition, using 'type-sentences,' (3) systematic grammar review, *inductive approach*." (Publisher's notice.)

BROWN, JOSEPH, JR. and CHAPMAN, DWIGHT INGERSOLL, *French Composition and Conversation with Review Grammar*. Preface, p. v-vi; Text, p. 1-141; Grammar, p. 145-199; Vocabularies, p. 202-250; Gram. Index, p. 251-260. Century, 1928. Price \$1.60.

"A composition text for students who have had the equivalent of 12 hours of college work. The dialogue between two characters, André and Félix, partly in French and partly in English, which runs throughout the text and gives an accurate view of many phases of French life." (Preface.)

FRANCE, ANATOLE, *Les Enfants*. Edited by Hugh A. Smith and Laura B. Johnson. Preface, p. iii-vi; Text, p. 3-58; Exercices, p. 59-186; Vocabulaire, p. 187-209, 1928. Price \$1.00.

"*Nos Enfants* in 1886, and *Filles et Garçons*, in 1900, are purely and exquisitely French. Written about, and to the level of children, they are equally interesting to youth of all ages, from seven to seventy. . . . In the exercises, which follow a conservative direct method, no attempt has been made to present grammar drill. All the emphasis has been placed on vocabulary building and word study." (Preface.)

ERCKMANN-CHATRIAN, *Le Trésor du Vieux Seigneur*. Edited by Osmond T. Robert. Preface and Intro., p. iii-xvii; Text, p. 3-44; Notes, p. 45-63; Exercises, p. 65-157; Vocabulary, p. 159-198. Holt, 1928. Price \$1.00.

Published privately in two editions, the third revision is included in the Holt Modern Language Series. "It is hoped that the student will understand that this is not a reading book, if by that is meant a book which one goes through for the sake of the story it relates. The subject matter is nothing but the meaning and usage of the vocabulary and constructions used in the text. One might describe the book, therefore, as a *grammar*, but a grammar in which grammatical forms and functions are presented not as cases of obedience (or of exception) to certain rules, but as ways of expressing certain meanings." (Preface.)

DELISLE, LOUIS-FRANÇOIS, *Arlequin Sauvage, Comédie en Trois Actes*, Edited by Nolan A. Goodyear. Preface, Introduction, p. vii-xxvii; Text, p. 1-96; Notes, p. 97-104; Vocabulary, p. 105-121. The Century Co., 1928. Price \$.95.

This eighteenth-century play, the work of a little-known author, has a threefold interest: as a study of the Italian influence on the stage, as an example of the Harlequinade type of play, and for its influence on French thought in the eighteenth century. It is believed that this is the only play of its kind in French which has been published in this country. The book is suited for use in the second year of French study. It is provided with an historical introduction, an inclusive bibliography, and illustrations.

FOUGERAY, G. P., *French—Its Essentials*. Preface, p. iii-vi; Pronunciation Drills, p. vii-xxvii; Text, p. 1-226 (70 lessons); précis grammatical, p. 227-242; Review Exercises lesson by lesson, English-French, p. 243-283; Conjugation models, p. 284-303; Vocabulaire Leçon par Leçon, p. 305-330; General vocabulary (French-English only), p. 331-363; Index, 364-367. Iroquois Publishing Co., Inc., Syracuse, N. Y., 1928.

The author has studied classroom problems in hundreds of high schools and preparatory schools throughout the country. This wide investigation and his own practical teaching experience have made it possible for the author to produce a distinctive and superior textbook. It aims to teach *Pronunciation, Vocabulary, Grammar, Reading, Understanding and Speaking*. The vocabularies and pronunciation drills make use of phonetic transcriptions. The lesson vocabularies are placed in the back of the book, French on one page and English on the reverse. After inductive preparation, grammar statements are boxed in with black lines, first in French, then in English. All English to French retranslation exercises are relegated to an appendix.

HUSE, H. R., *Essentials of Written and Spoken French*. Preface, p. iii-v; Pronunciation, p. 3-8; Text, p. 11-209 in four parts: Inflected forms (16 lessons); Verbs (7 lessons); Idiomatic Constructions, Review (16 lessons); Vocabulary Study (21 lessons); Appendix, p. 213-264: Supplementary lesson on past definite and past subjunctive, phonetic transcriptions of vocabularies and proverbs, Tables of verbs, nouns, adjectives, pronouns and numerals and grammatical summary; Vocabularies, p. 265-318; Index, p. 319-322. Harcourt, Brace and Co., 1928.

"The book is frankly a drill-book. . . . to teach through practice rather than through precept. . . . based largely on the New York high school minimum essentials for two years' work, considerably modified, however, by the Henmon word count. The drill involves continuous repeated use of certain small units of

expression. The emphasis is entirely on the fundamentals and on the points that offer real difficulty." (Preface.)

**TILLIER, CLAUDE**, *Mon Oncle Benjamin*, Edited by Alexander H. Krappe, with a Foreword by Daniel Mornet of the Sorbonne. Avant-propos, p. v-vii; Préface, p. ix-xi; Introduction, p. xiii-xix; Text, p. 1-135; Vocabulaire, p. 151-204; Verbes irréguliers, p. 205-6. Prentice-Hall, Inc., 1928.

Little known in anglo-saxon countries, Claude Tillier is to the editor "styliste exquis maître d'une prose lucide, nerveuse, scintillante, homme d'esprit s'il en fut et philosophe." M. Mornet commends the novel to American readers who seek pleasure and profit and the talent of Claude Tillier, but begs them not to consider it an image of France of any epoch. Tillier's work is "assez puissante pour vivre de sa propre vie."

**SHELTON, WHITFORD H.**, *Minimum Essentials of French*. Preface, p. iii-vi; Pronunciation, p. ix-xiii; Text, p. 1-130; Appendices, p. 133-152 (Numerals and Verbs); Vocabularies, p. 155-184; Index, p. 187-190. Prentice-Hall, Inc., 1928.

"While this course is designed primarily for use in schools and colleges in which limitations of time make it impossible to complete the study of a grammar of the usual proportions, and still find time to do the amount of reading that is expected in the first year of French, it may be adapted to the needs of less mature students by increasing the number of recitations on each lesson, and by the use of a variety of supplementary exercises to which the text will readily lend itself." (Preface.)

J. B. T.

#### GERMAN

**DEUTSCHES LITERATUR-LESEBUCH**, by O. S. Fleissner and E. Mentz-Fleissner. Text, pp. 1-177; vocabulary, 179-242. Crofts, 1928. Price \$1.25.

**GESCHICHTE UND SAGE**, by Anna T. Gronow. Text, pp. 1-140; exercises and grammar, pp. 141-248; vocabulary, pp. 249-306; Ginn 1928. Price \$1.40. "This revised edition brings the book up to date in regard to changes in history that have occurred since its publication in 1916." (From the Preface.)

**MITTEN IM LEBEN**, Short Stories from Contemporary German Literature, edited by William Diamond and Bernhard A. Uhlendorf. Text, pp. 1-173; notes and exercises, pp. 175-232; vocabulary, pp. 233-339. Holt, 1928. Price \$1.60.

**DIE KAPITALISTINNEN UND ZWEI ANDERE NOVELLEN** von Marie von Ebner-Eschenbach. Edited by Clifford E. Gates. Preface and introduction, pp. vii-xv; text, pp. 1-46; notes, exercises, and vocabulary, pp. 47-122. Crofts, 1928. Price \$1.20.

**MODERN GERMAN READER**, *Deutschland in Wort und Bild*, by Frederick Betz and Gottlieb A. Betz. Preface and table of contents, pp. iii-vi; text, pp. 3-175; exercises and vocabulary, pp. 177-285. Illustrations, 42. Heath, 1928. Price \$1.40.

**ELEMENTARY LESSONS IN GERMAN**, by H. Conrad Bierwirth. Preface, pp. v-vii; text, pp. 1-187; vocabulary, pp. 189-202. Holt, 1928. Price \$1.60.

**AUSGEWÄHLTE REDEN VON WALTHER RATHENAU**, edited by James Taft Hatfield. Preface and Introduction, pp. v-xiv; text, pp. 1-105; notes and vocabulary, 107-162. Knopf, 1928.

**DEUTSCHES GEISTESLEBEN DER GEGENWART**. An Introduction to Contemporary German Literature, by Otto Koischwitz. Preface and introduction, pp. vii-xxxii; text 1-148; bibliography and vocabulary, pp. 149-168; illustrations, 27. Knopf, 1928.

**HEINE'S PROSE**, by Albert B. Faust. Preface and introduction pp. iii-li; text, pp. 1-299; notes and bibliography, 233-337; vocabulary, pp. 339-426. Crofts, 1928. Price \$1.50.

**DEUTSCHE STUNDEN**, by L. M. Schmidt and E. Glokke. Preface and introduction, pp. iii-xxix; text, pp. 1-301; vocabulary, 303-365. Heath, 1928. Price \$1.60.

**FICTION AND FANTASY OF GERMAN ROMANCE**, Selections from the Germanic Romantic Authors, 1790-1830, in English translation. Edited by Frederick E. Pierce and Carl F. Schreiber. Introduction pp. 3-34; text pp. 37-383; appendices, 387-392. Oxford Press, American Branch. 1927.

**ANFÄNGER DEUTSCH**, by Jacob Wilhelm Heyd. Foreword and Suggestions to Teachers and Students, pp. 5-16; text, pp. 19-92; grammar, pp. 95-180; vocabulary, 183-212. Bruce Publishing Co., Milwaukee. 1928. Price \$1.28.

**TESTS TO ACCOMPANY GERMAN TEXTS**, by Peter Hagboldt and F. W. Kaufmann. University of Chicago Press. 1928. Sample set containing one copy of each of the 23 tests, 25 cents.

P. H.

#### SPANISH

**BROWN, SHERMAN W.** *A Spanish Reader for Beginners*. Text (pp. 1-86), Spanish songs, with music (pp. 89-108), vocabulary (pp. 109-167). Ill. Knopf, 1928.

"This reader is the outgrowth of a desire for a textbook that combines simplicity and variety. . . . The arrangement of the text has been graded carefully in order of difficulty. As the work progresses, more difficult forms of the verb are introduced along

with a gradually broadening vocabulary, until toward the end the reading difficulty corresponds to that of the average Spanish newspaper." (Preface.) Partly original material, dealing largely with Spanish history, life and culture, and partly selections from well-known writers (Bécquer, Taboada, Alarcón, Ricardo Palma, Benavente); proverbs, quotations, anecdotes, riddles, short poems, are interspersed. Ten selected poems and seven songs, with music. Maps and illustrations. May be used with a first-year grammar.

CANO, JUAN, and GOGGIO, EMILIO. *Cuentos humorísticos españoles*. Text (pp. 1-69), notes (pp. 71-77), exercises (pp. 79-110), vocabulary (pp. 111-146). Ill. Macmillan 1928.

About 25 short humorous stories and anecdotes of a popular nature, elaborated by professor Cano. Simplicity of language makes the book suitable for second-year high school classes or second-semester college classes. Professor Goggio has prepared modern exercises and provided satisfactory notes and vocabulary.

CAPÓ, CLAUDIO. *La sabiduría de Cervantes a través de las mejores sentencias del Quijote*. Introducción (pp. 5-16), sentencias (pp. 17-64), índice analítico (pp. 65-78). Paper. San Juan de Puerto Rico, 1928. Published by the compiler.

Nearly 250 proverbs and quotations from the *Don Quixote* chosen from both parts and arranged by chapters. Analytical index. Useful as supplementary material.

CASTILLO, CARLOS. *Lecturas introductorias*. Text and exercises (pp. 1-109), vocabulary (pp. 111-139). Footnotes. Ill. University of Chicago Press, 1928.

An attractive reader, emphasizing geography, history, and legend, interestingly and informatively presented. The language is simple, making the book suitable for first year work. Footnotes give Spanish equivalents of difficult words or phrases. Each of the 25 chapters is followed by exercises of the modern sort (completion, substitution, etc.). An unusual feature is the bibliographical material—"Lecturas ampliativas"—provided for each chapter, which will be helpful to teacher and student alike. Good illustrations and typography.

*Selections from the Prose and Poetry of Rubén Darío*. Edited, with introduction (pp. 3-32), notes on versification (pp. 33-53), bibliography (pp. 54-56), notes (pp. 179-204), and vocabulary (pp. 205-274), by George W. Umphrey and Carlos García Prada. Text, pp. 59-175. Macmillan, 1928.

A scholarly and usable edition of selections from the most significant figure in the Modernist Movement in Spain and Spanish America, suitable for use in third-year classes in high school or second-year college classes. Poems from *Azul*, *Prosas profanas*,

*Cantos de vida y esperanza*, etc. and prose selections from *Azul* and other works, are skilfully set in a framework of selections from Dario's *Autobiografía* and *Historia de mis libros*. The introduction is interesting and helpful, the notes copious, the other editorial apparatus satisfactory. The book as a whole presents a well-rounded portrayal of a great literary artist. It will be welcomed.

HENDRIX, W. S. and PORTER, D. F. *Caballeros y escuderos*. Text and exercises footnotes (pp. 1-111), vocabulary (pp. 113-167). Ill. University of Chicago Press, 1928.

Selections from representative Spanish authors, intended to provide "pictures of Spanish life written by Spaniards." Writers represented include Mesonero Romanos, Larra, Trueba, Fernán Caballero, Eusebio Blasco, Bécquer, and others. A Spanish translation of part of Waldo Frank's chapter on the bullfight in *Virgin Spain* is included. Modern exercises afford opportunity for review of the passage as well as systematic grammar review. Footnotes in Spanish help to meet linguistic difficulties and explain references in the text. Bibliographical references are provided as in the companion text, *Lecturas introductorias*. Attractive make-up.

HILLS, E. C. and FORD, J.D.M.F. *A Spanish Grammar for Colleges*. Introduction (pp. 1-19), lessons I-XXX (pp. 20-206), verbs (pp. 207-272), vocabularies (pp. 272-322), index (pp. 323-330). Maps. Heath, 1928.

"Hills and Ford," like "Fraser and Squair," or "Liddell and Scott," or "Noble and Greenough," has come to represent a standard of quality and reliability as well as a statement of co-authorship. This new grammar from the pens of our most successful authors of introductory Spanish textbooks will therefore arouse more than intrinsic interest. According to the preface, it "may serve a two-fold purpose. It may be used to advantage in beginners' classes where the desire is to move forward rapidly and prepare the students to read and write Spanish with the least possible delay; and it may be used as a second-year review grammar." Personal pronoun objects and the subjunctive mood are introduced early and stressed by repetition, in an attempt to overcome the greatest stumbling-blocks of the average student. Lessons I to XV are devoted to common rules of grammar, inflection and use of articles, nouns, pronouns, and adjectives, and the inflection of all common verbs, with rules for the use of moods and tenses. In Lessons XVI to XXX, grammar is taken up systematically, with full treatment of the parts of speech in order and a verb-review in each lesson. The exercises are thoroughly modern, and adapted to use under any method of instruction. The exhaustive treatment of verbs is an outstanding feature.

RICE, WILLIAM F. *An Outline Spanish Grammar for College Students.* Method of study (pp. 12-14), chapters I-XXIII (pp. 15-160), verbs (pp. 162-173), vocabularies by lessons (pp. 176-203), general vocabularies (pp. 204-224), topical index (pp. 225-229). Jesse Ray Miller, 3566 University Avenue, Los Angeles, 1927.

"The purpose is to provide a rapid presentation of the entire subject matter necessary for a beginner, and it will be possible to complete the work in one college semester. It is presupposed that this will be followed by a more advanced, or review grammar, which will broaden and deepen the student's knowledge of the subject; but he will have been prepared to read intelligently, and to carry on a simple conversation, by an acquaintance, almost from the start, with such matters as the parts of speech, the tenses, the subjunctive, and enough syntax to prevent confusion." (Preface.) The vocabulary is restricted to about 700 words, selected for their practical value from the list of about 1600 prepared by the New York Society for the Experimental Study of Education. The lesson-vocabularies are printed together in an appendix. The lessons are rather long, the exercise material somewhat limited, due to the nature and time-limitations of the work; the first may be corrected by repetition, the second by oral practice, which the author recommends.

RODÓ, JOSÉ ENRIQUE. *Ariel.* Edited, with introduction (pp. v-xii), footnotes, and vocabulary (pp. 125-180), by Alberto Nín Frías and John D. Fitz-Gerald. Text, pp. 1-124. Frontispiece portrait. Sanborn, 1928.

One of the finest, most stimulating essays in any language, capably edited by a fellow-countryman of the great Uruguayan in collaboration with an American scholar. Essential to any real knowledge of Hispanic American literature and thought, a masterpiece of style. No advanced student should miss this confession of faith of young Spanish America, and all Americans could profit by its masterly analysis of our own civilization. Indispensable in courses in Spanish-American literature and desirable as part of the reading material in almost any course in which it is not beyond the student's intellectual range.

RUBIO, DAVID and NÉEL, HENRI C. *Spanish Anthology.* Foreword (pp. vii-xviii), text (pp. 1-183), vocabulary (pp. 184-266). Footnotes. Prentice-Hall, New York, 1928.

The first attempt at an anthology of both prose and poetry intended for American students of Spanish. Brief introductions to each of the approximately 75 authors represented. Spanish literature to 1400 is given about 6 pages; literature since Romanticism, about 46. No living author is included. No attempt has

been made to include "purely dramatic" material because of limitations of space; Lope de Vega gets 2 pages, Tirso de Molina, 2, Calderón, 3. Ruiz de Alarcón is not represented. The vocabulary seems to be complete; the footnotes are scanty. Useful but not entirely satisfactory. Commendable as a pioneer effort.

H. G. D.

## The Art of Translation

The editors of the Modern Language Journal offer a prize of \$10 for the best translation of the following passage:

España ha comprendido que las antiguas virtudes latinas, cuyo ejercicio la tornara en el más grande y noble imperio que hubo sobre la tierra, han perdido su poder y su prestigio. La edad actual ha traído los gérmenes de una completa transformación de todos los valores. En esta época hay que renovarse para vivir. Francia, que no tenía una individualidad tan exagerada, ha podido realizar ya su trasformación. Pero España, país de una personalidad violenta y en el que los ideales, las vicisitudes, los sentimientos y los defectos de la raza latina eran más exaltados que en parte alguna, no ha logrado aún adaptarse enteramente a la vida moderna. Pero esto vendrá a su vez. Las glorias pasadas, los grandes ideales latinos que tan bellamente paseó por el mundo, su espiritualidad, su heroísmo, no le sirven ahora, serían un lastre incómodo para marchar hacia una era de gran prosperidad; los viejos ideales espirituales parecen incompatibles con la actual civilización burguesa.

Y he aquí el dolor de España: ver cómo aquellos ideales de antaño deben desaparecer; cómo el sentido positivista de la vida domina el mundo; cómo el arte humano y único que expresaba aquellos ideales resultará pronto exótico e incomprendible, habiendo perdido casi toda relación de semejanza con la vida actual; cómo a la energía espiritual reemplaza la energía industrial; cómo las almas del Cid, de Don Quijote y de otros no menos admirables seres no influirán nunca más sobre los hombres; como morirá la España vieja, la grande, la castiza.

¡España vieja! No sabría decir cuántas bellas cosas significan para mí estas dos palabras. Ellas me dicen lo más noble, lo más heroico, lo más espiritual que ha habido sobre la tierra. Me apena imaginar que todo esto tiene que morir, que está ya muriendo. Una España nueva que no puede coexistir junto a la antigua comienza a levantarse llena de bríos. Es la España de las minas, de las fábricas, del comercio, del porvenir económico; la España de Bilbao y de Huelva, de Barcelona, de Valencia, de Guipúzcoa. Yo que soy ciudadano de un país potente de energías, no puedo sino regocijarme por esta naciente energía española. Pero ¡ah, qué lejos se halla esta España moderna de aquella otra que, exaltada de generosidad y de idealismo, se concretó en el alma de Don Quijote; de aquella que, todo heroísmo, parece encarnarse simbólicamente en la vida épica del Cid; de aquella que fué llama de amor viva en el infinito corazón de Santa Teresa; de aquella que expresó sus éxtasis y su hondura espiritual en las alucinantes imágenes del Greco!

Manuel Gálvez, *El solar de la raza.*

*Conditions.* Translations must be typed on one side of the paper, signed with a pseudonym, and accompanied by a sealed envelope bearing the pseudonym as superscription and containing the translator's name and address. MSS must reach the Managing Editor not later than January 15. No MS will be returned, and the editors reserve the right to make no award.

B. Q. M.

The winner of the German contest announced in our October number was **G. Pearl Badger**, Erie, Pa. Honorable mention went to "Gartenhaus," "Rose Ebers," "A. Sonntag," "E. Leslie," "Manko," "Net." Comments on the results of this contest will appear in our next number.